"Natural Interpretation," by Prof. Alfred E. Henderson

THE NEW YORK DRAMATIC MIRROR

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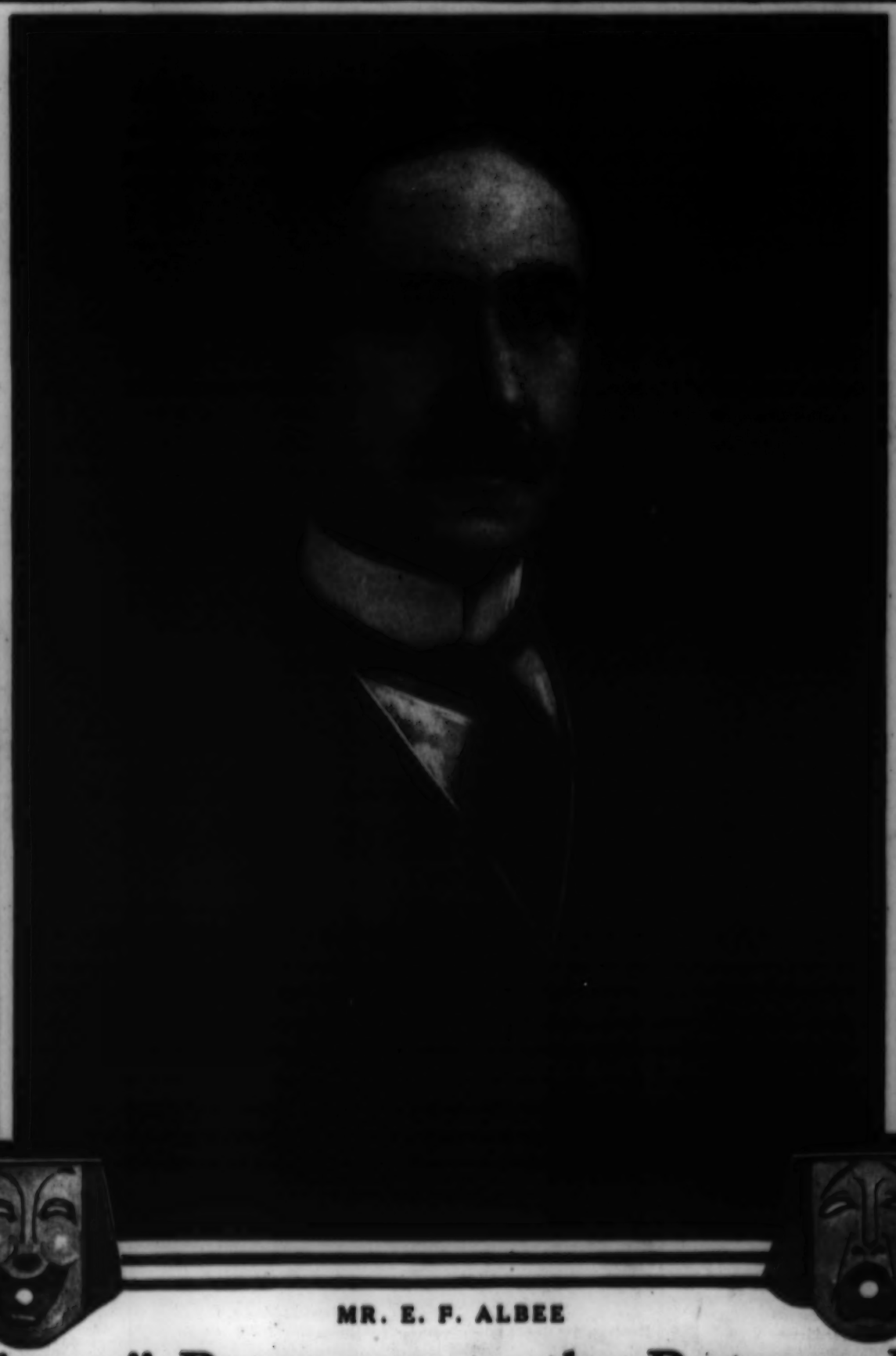


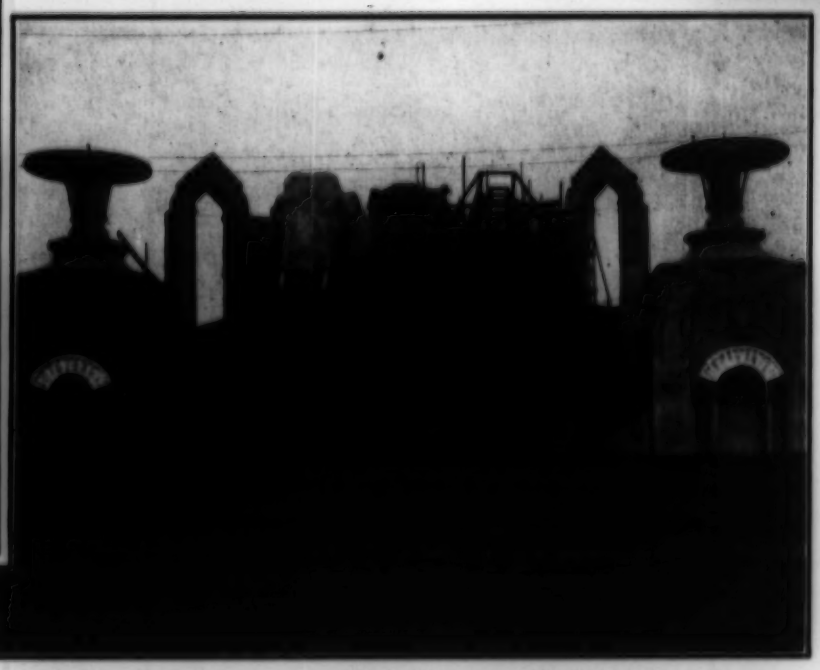
MR. E. F. ALBEE

"The Mirror" Removes to the Putnam Building

Walter Jones, on the right, blaming Taylor Holmes for the prompt New York success of "The Third Party," in which they both appear.

Pauline Frederick in Rome, posing for a screen reproduction of "The Eternal City," by Hall Caine, produced by the Famous Players Film Co. on the actual scene.

Sylvester Schaeffer, returned from his morning's ride before giving his remarkable exhibition of versatility at the 44 St. Theatre.



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Front of the Scenic Railway at th Panama-Pacific International Exposition. It was designed by a Los Angeles architect. The course is a mile and a half in length.

White, N. Y.

Jessie Darling, the American girl skater who danced tango and maxixe on skates in Paris, and is now going to do the same at the new Broadway Rose Gardens. Her act is most graceful.

Copyright, Byron, N. Y.

Randolph Hartley, business manager all last season for Otis Skinner in "Kismet," Emily Wakeman Hartley, manager of the Stamford Theatre, and their son, at their home at Cos Cobb, Conn.

White, N. Y.

Ann Murdock, recently of "A Pair of Sixes," and now engaged by Charles Frohman for a leading part in "The Beautiful Adventure," which is to open soon at the Lyceum Theater.

THE NEW YORK
DRAMATIC MIRROR

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NATURAL INTERPRETATION

By PROFESSOR ALFRED E. HENDERSON,

Director of the Henderson School of Oratory and Dramatic Arts.

DECIDEDLY the most important factor contributing to the success of the actor or actress in the theater is the degree of perfection to which they have attained along the lines of natural interpretation. The fascination of the speaking voice is acknowledged by all who are not tone deaf. A great writer has said, "To sing well is charming, but the fascination of the speaking voice is infinitely more potent." Song is always artificial, but the sounds uttered in speaking by the human being have the power to move us that no instrument possesses. This, to be sure, is the secret of public oratory, and of the prestige of the politician who knows how to work on the emotions and passions of the largest number.

An old English actor once told me that he was walking in Hyde Park one evening when a lady and gentleman parted, and the final good night was said so that it could be heard by my friend. In telling me of the incident he said the memory of that last good night, as uttered by the young girl, has lived with him through twenty seasons of success and failures, and will be with him to the end. Think well over this—young actor, young actress, aspirant for dramatic honors—two words to be remembered for their beauty of expression through twenty long years; and, after thinking, spend a little more time on your interpretation.

The first essential for natural interpretation is naturally the correct production of the speaking voice. We must treat this matter from its foundation, which is found in correct breathing. There are three general methods of breathing in common use. First, clavicular, chest, or collar bone breathing, which is the most common as well as the most detrimental to the general health; second, rib and diaphragmatic breathing, which enables the lungs to be filled to their fullest extent and removes the strain from the throat; and, third, abdominal breathing, which is excellent for physical development, but of no benefit to the speaker. A well-known vocal teacher who receives huge fees from his students spends a great deal of his students' time on the acquisition of abdominal breathing. While holding the breath he encourages his male students to push a Baby Grand piano across the room of the studio.

I met a friend who had been taking lessons from this instructor some three months ago and asked him what progress he was making with his vocal lessons. He replied, "Oh, I am not doing much in the singing line, but I am a—fine piano mover."

Of the three principal methods of breathing referred to above, the most beneficial from every point of view is the combined rib and diaphragmatic method, known generally as diaphragmatic breathing. If the voice is produced through diaphragmatic breathing, and this breathing is practised until its constant use becomes a habit, that terrible fault, improper control of the breath, will be eliminated. We will suppose, therefore, that the principles of diaphragmatic breathing have been mastered, that these principles have been put into practise, and that the student is in a position to consider the *range* of his speaking voice. Here we find that where the singer talks of a range of—let us say three octaves, or about twenty-two tones—the speaker has to be content with a range of about four tones at the most, in his speaking voice; therefore, the greater necessity for the constant study of the principles of light and shade in your reading. Clear speaking and good reading are the keystones of success in the actor's art, and they are probably neglected more than anything else. Many a man is a master of make-up, has good gesture, but lacks in the very essential that wins or loses for him in his every appearance before the public.

While on the subject of the speaking voice, it would be well to remember that most of us have a "real" speaking voice hidden away like the toys the Little Boy Blue left in the nursery when he was called to higher things.

When we really look for natural interpretation it is to the child that we must go, and it is this sweet natural "child voice" that we have kept hidden away as though afraid to let it out. The child will look up in innocence and simplicity when you give him an apple and say, "Oh, thank you so much, it is good," and his words ring true. The educated person of culture and refinement from one of our modern seminaries of learning will say "thanks" in the meaningless, toneless way that spells boredom and conveys nothing. We must get back to the child voice, and every one has a beautiful voice hidden away somewhere. Conventionality and the modern idea of systematizing has brutalised our natures, and has robbed us of nearly all that is beautiful in tone production as applied to the speaking voice. Perhaps it is because the American business man is the best and most successful of the nations of the world that he has the least charm in this matter of interpretation. He has gained along one avenue, but, forcedly perhaps, he has lost in another.

The best training for natural interpretation is undoubtedly constant class work under a good reader. Dear old Sir Roger, in Addison's "Coverly Papers," was not far wrong when he told us that he invariably selected to fill the post of chaplain in his country church a beautiful speaker; one who could charm by his modulation (and who could send the dear old squire to sleep if necessary). One of the greatest American business enterprises uses for its slogan, "The voice with the smile wins"—but how seldom does one hear the voice with the smile, and how few of us ever give one moment's serious consideration to the work of acquiring the smile in the voice.

Among the notable examples of the highest excellence being achieved in natural interpretation, we may mention the highly finished work of Sir Johnston Forbes-Robertson, which was never shown to better advantage than in "The Passing of the Third Floor Back"; the beautiful and consistent work of Miss Julia Marlowe, which is particularly to be commented on in such roles as Rosalind in "As You Like It"; and along an entirely different line, although perfectly natural and beautiful in its way, the work of that master, John Drew, which appears to acquire more finish as the years roll on—for we can say to him the words that he said to Louise in his recent role of Prosper, "Time has passed you by"; the work of Miss Maude Adams, which is always remarkable for its sincerity and naturalness, and, indeed, we could cite many other examples, and will on another occasion. But for the moment let us just conclude by mentioning the natural interpretation of Miss Laurette Taylor, which certainly insured the long run for her husband's delightful little comedy, "Peg o' My Heart"; and in mentioning Miss Taylor don't let us forget her finished partner, Mr. H. Reeves Smith, who gave her such splendid support.

SYLVESTER SCHAEFFER

An Intimate View of the Distinguished Young Protean Actor Who Has Just Arrived Here

ONCE upon a time there was an old man who positively refused to speak an ill word of any one. But he had a son-in-law who seemed quite without any good points at all, and when the old man went down to the corner grocery each morning for his 3 cents' worth of Bismarck herring, the dirty loafers attracted there by the grocer's open box of soda crackers would try to their utmost to get him to say even a word in condemnation of his erring relative. "He drinks," they would say; and he would respond, "It is a failing common to many," while the same would reply to their scornful remarks that "He chaws!" At last one morning they hemmed in the old man until it seemed he must admit that his son-in-law had at least one bad trait. But the old man merely pulled down his vest, spat in the box of sawdust under the stove, and retorted, "Wall, say what ye like; he's a great jumper!"

So, only in a much pleasanter sense, one may never object so much to young Sylvester Schaeffer, the player who has just arrived in this country from successes in Germany and on the Continent, that he will not find something more to admire. Mr. Schaeffer is violinist, juggler, rider, illusionist, dancer, painter, marksman, actor, and all-around athlete and strong man. He is known as "the man who does everything," being accustomed to give an entire evening's entertainment alone, although in this country his performance lasts only half an hour, and is supplemented by the work of other European artists who have come over with him.

His aim is not only to provide an extraordinary exhibition of versatility, but to accomplish each item in it as an expert in that particular line, for he feels that there is no merit in being Jack-of-all-Trades and

(Continued on page 5.)

MADAME CRITIC

I HAVE always had an idea that to be a star earning $500 per week entailed no anxiety beyond the learning and acting of a part, and then, living at the best hotels, being entertained by charming people, and storing up a fortune.

But I must say that after a chat with a popular actress my viewpoint has materially altered.

"Some years ago," she said, "I received $200 a week as leading lady of one of the biggest stock companies in New York, and considered myself as filling an envied position and earning an envied salary. I occupied a suite of spacious and magnificently furnished rooms at one of the best hotels. For this and three meals per day I paid what was then called an extravagant rate—$5.

"Where is there to be found at the present time a first-class hotel in New York, or any other big city for that matter, which offers the same incentive to patronage? But everything was cheaper then, and two hundred went a long, long way. I never realized how far it used to go until I began earning five hundred and trying to save a little.

"Actresses used to dress beautifully in the plays of those days. We wore real satins, and silks, and lace, and furs, but wearing apparel, also, has reached a terrifying price, and I know of players who are so in debt that it will take them years to pay up. Managers insist upon chiffons and other perishable fabrics, which look well for a few performances only. Formerly one set of costumes was sufficient for an entire season, but now an actress is frequently obliged to have three or four, so that at the end of the engagement she will appear as well gowned as at the start. Last Winter I heard a story of a woman star, whose manager relieved her of all expense as to costumes, and gave her carte blanche besides. There were four acts in the play, and, more than that, many changes of dress, each of which was most elaborate. This actress, who some ten years ago, hardly knew what it was to wear anything real, since her salary was almost nothing, and she was obliged to furnish her own costumes, became very much annoyed when the manager politely asked if she couldn't substitute rabbit fur for an ermine shoulder wrap, in which she merely made an entrance and then threw it on a chair. The rabbit cape would cost some $25, whereas one of ermine was valued at six hundred and something. Her artistic temperament demanded ermine, and her manager, who believed her to be a genius, humored her.

"The play was a failure, and the ermine cape was packed away in storage, perhaps never to be needed in any of that manager's future productions.

"I wish the cost of living and of dressing for professionals might be reduced. Isn't it ridiculous to feel obliged to pay $15 a day for a suite of rooms at a hotel? Figure up the cost of this by the week and month! Then add to that meals *à la carte*, gowns by some dressmaker with a French name, who unblushingly sends in a bill for two or three hundred for a single chiffon frock, which a seamstress could make at home, if you yourself could direct her, for a mere nothing—but you are too busy acting to bother; besides, it looks well on the programme to see 'Gowns by Henriette; shoes by Block; hats by Francine.' So your money flies. Then the tips to servants, extra meals for friends and star-worshipers.

"It will require great courage for some prominent player to start a movement toward a cheaper class of hotels. Oh, for the joy of living in a boarding house! and thereby saving money for old age. I don't want to pay $15 a day—giving it to a rich hotel owner when I could keep it; but my manager would be shocked and annoyed were I to set a precedent; my fellow players would criticise; although, if the truth were known, they would secretly applaud me, and those awful words, *stingy, close, mean, tightwad*, would be attached to my name. Once or twice while on the train, speeding to my destination, I determined to be a coward no longer, but to boldly announce my determination to seek cheaper quarters. But before I could speak of it, our business-manager cheerfully informed me that he had secured by telegraph a beautiful suite in the best hotel. Finally I gave up in despair.

"Several seasons ago I played a special Summer engagement in a Western city, for which I was paid $1,000 per week. Even then I could save but little, because of unexpected expenses. The star who had preceded me earned $1,500 per week, and besides had a number of men friends, whose cars were at her disposal to take her to and from every performance. This evidently made a great impression on the manager, for during our first interview he confidentially remarked that he hoped I would create as big a sensation each time as did Miss ——— when she arrived at the garden in her big automobile, and caused all the people at the tables to stare and gossip about her.

"Now, I had planned to spend exactly 10 cents for transportation by street car. After the manager's talk I felt compelled to raise the sum to $10 for an automobile for *every* performance. I hated myself and hated the manager for being so weak as to be influenced by what people would say.

"It costs, you see, to be one of *the few*. Talk about democracy on the stage! There is no such condition.

"I know of no profession in which the line of caste is more sharply defined and observed. Some may protest against this statement, but it is nevertheless true. I know, for I am in a position to speak authoritatively.

"Yet, with all the fine distinction drawn in a company of players called upon to preserve professional etiquette, to wear costly clothes, eat costly meals, and sleep in costly beds, when they can so ill-afford it, will some one explain why we are compelled to enter theaters by means of a cheap door in a cheerless, poorly-lighted and often dirty alley, as though

SYLVESTER SCHAEFFER.

we were stray animals prowling about for shelter? You have no idea how a star feels when she is left at the stage entrance by friends who have brought her there in their luxurious automobile after a dinner party at which she was the guest of honor. She is compelled to slink into the areaway while they enter by a brilliantly lighted, warmed, and attractive lobby.

"Then the dressing rooms!

"Why aren't managers humane enough to provide proper accommodations for players? The poorest positions in other professions usually offer proper light and ventilation, but the general public which looks at the play from comfortable seats in cosy auditoriums little dreams of the conditions, which too often prevail with us behind the scenes. At the present time there are a few theaters in the United States which possess adequate dressing-rooms, but they are so few that they cannot obliterate the memory of the others. I recall very distinctly one engagement when the star's room reeked of stagnant water below the floor. I complained, but what good did it do? As a consequence, I became ill, and it was some weeks before I fully recovered.

"The modern dressing-room is a cell-like affair of concrete—fireproof, of course—with no rug on the floor and nothing to give a pleasant atmosphere. I think we players would shed tears of gladness if some manager were to fit up a dressing-room with all the comforts of home. And I am sure that no one would be so lacking in appreciation as to walk off with even so much as a cake of soap.

"Another thing for which there is a crying need is a reception-room, of which we would not be ashamed—a place to which we may invite our friends. It makes me shiver when I enter the warm, extravagantly furnished rooms set aside in all the new theaters for the use of the people *out front*. Why can't we who work so hard to please both management and the public be given similar comfort? When relatives or friends call at the theater, they are usually compelled to wait just outside the door in the alley, or (if the doorkeeper has a kind heart) just inside in a narrow, gloomy vestibule, where they catch cold in Winter and roast in Summer.

"The manager who set the precedent of abolishing that dignified institution, the green-room, was no friend of the players. He did much to destroy the pleasant affiliation which once existed in a company, and drew a line between the star and *the others*. There is little danger of the use of a common reception-room being abused. No one would desire to be *bohemian* in such a place, for each player would be careful lest his fellows should accuse him of being wanting in social dignity.

"Players need some sort of friendliness during their long tours together and a green-room would supply the stage setting. Even the poorest classes of laborers have their club rooms, where they may meet and chat. But the actor who is away from home has no place where he may talk with his own kind. His dressing-room is also his parlor, and his callers are compelled to wait anywhere they can find standing room within the stage door until he is prepared to receive them.

"Another suggestion! Won't some one please revive the call boy? We need him—his smile, his cheery voice, his respectful interest in the players of whom he used to dream dreams of some day being one. No electric bell can ever satisfactorily fill his role.

"In summing up, let me impress these things on the memory, and I hope my fellow players will approve my kindly intentions.

"Let us try to save something each week, regardless of criticism of our associates.

"Let us demand sanitary and comfortable dressing-rooms.

"Let us ask for proper entrances to the back of the stage and the restoration of the green-room *for ladies and gentlemen*."

MADAME CRITIC.

MEMORIAL TO LAURENCE IRVING

At the invitation of Mr. Cyril Maude, a number of members of the dramatic profession, including several theatrical managers, met recently in London to consider a form of memorial to the late Mr. and Mrs. Laurence Irving, and to invite all those connected with the stage throughout the world to join them in this endeavor. A committee, with power to add to their number, was formed of the following gentlemen: Mr. Oscar Asche, Mr. Allan Aynesworth, Sir Squire Bancroft, Mr. Arthur Bourchier, Mr. Arthur Chudleigh, Mr. Robert Courtneidge, Mr. Arthur Collins, Mr. George Edwardes, Mr. Charles Frohman, Mr. J. M. Gatti, Sir John Hare, Mr. Gerald Du Maurier, Mr. Cyril Maude, Mr. Louis Meyer, Messrs. Walter and Frederick Melville, Sir Johnston Forbes-Robertson, Sir Herbert Tree, Mr. J. E. Vedrenne, and Sir Charles Wyndham.

At the suggestion of the committee, Sir George Alexander undertook to become chairman, Mr. Dennis Eadie honorary treasurer, and Mr. Arthur Curtis honorary secretary, and invitations are now being issued asking ladies of the dramatic profession to join the committee. Subscriptions have already been promised by Sir Squire Bancroft, Sir Charles Wyndham, Sir John Hare, Sir Herbert Tree, Sir George Alexander, Mr. Cyril Maude, Mr. J. E. Vedrenne, Mr. Louis Meyer, and Mr. Dennis Eadie, and further subscriptions may be sent to the honorary treasurer, Mr. Dennis Eadie, Royalty Theater, Dean Street, Soho, W. It is the intention of the committee to publish from time to time the names of subscribers only. The committee are anxious that this expression of sympathy and respect to their dead comrades may be within the means of all connected with the theatrical profession.

IT always amuses me to notice the annoyance which the French papers express whenever there is talk of a London play coming to Paris, says a Paris correspondent in the London *Referee*. The news that Cyril Maude thinks of doing a season over here is received with much joy. But the news that he is going to play "Grumpy" is received with the suggestion that he should do a French play instead. French authors have an unhappy knack of stigmatising any foreign play as "childish." But what they really mean is that the production of a foreign play here means so much less money into the pockets of local playwrights, and they do their level best to queer the pitch in consequence. What an outcry there would be if London managers refused to play French plays in London, wouldn't there?

THE critic is the man who knows and teaches others how to read.—SAINTE-BEUVE

Personal

ARMSTRONG.—Congratulations are due—in fact, overdue—Mr. and Mrs. Paul Armstrong on the advent of a rising—early-rising—young playwright, also named Paul, who patriotically put in an appearance in the Armstrong household July 4.

ARONSON.—Mr. Rudolph Aronson, for so many years manager of the New York Casino, where he produced the operetta "Erminie," scoring the unprecedented run of 1,256 consecutive performances, and where also, among numberless operas and operettas, he presented for the first time in New York Mascagni's "Cavalleria Rusticana," has taken the management for July, August, and September of the musical attractions at the Theatre du Casino at "Sinaia," situated between Budapest and Bucharest.

White, N. Y.
MISS BLANCHE DUFFIELD,
Popular Soprano Prima Donna in the New York Run of "Sari."

Among the artists engaged for this season are Anna Held.

ALBEE.—Mr. E. F. Albee, whose picture appears on the cover of THE MIRROR this week, is the general manager of the United Booking Offices and of the B. F. Keith Circuit, of which he is the half owner, the late B. F. Keith having divided his vast theatrical properties equally between his son, A. Paul Keith, and his loyal general manager. Mr. Albee comes of sturdy New England stock, having been born in Machias, Me., in 1860. His ancestors were soldiers from the earliest period of settlement. He joined B. F. Keith in the early 80's in Boston, and within a short time was in full charge of all his enterprises. No captain of industry ever had a more loyal lieutenant than B. F. Keith found in E. F. Albee, who devoted his tremendous talents entirely to his chief. Mr. Albee is now the most important figure in the world of vaudeville, and is considered by many to be the greatest showman in the world. Certain it is that his record shows an uninterrupted record of accomplishment and victory. He has a magnificent home at Larchmont, where he spends his Summers, coming to town in a large steam yacht built to his order and launched last Spring. He has one son, Reid A. Albee, and one daughter, Mrs. Dr. Ethel Keith Lauder, Jr. A magnificent recent triumph of Mr. Albee's is his success in making the Palace Theater the foremost music hall in the world.

BARNETT.—A. T. Barnett, THE MIRROR correspondent at San Francisco, has announced his candidacy for re-election as Justice of the Peace.

COURTLEIGH.—Another happy father who is open to congratulations is Mr. William Courtleigh, Shepherd of the Lambs, who welcomed a younger edition of himself at his Siasconset seaside home, Aug. 4, weighing 8½ pounds.

DUFFIELD.—Miss Blanche Duffield, the distinguished prima donna, who next to Mizzi Hajos was the feature of "Sari" last season to real music lovers, and who was recently the prima donna of the Gilbert and Sullivan Opera company in its tour of the country, is still in the Maine back woods, enjoying her vacation. She will return to the city this week. At last accounts, Miss Duffield had not yet decided which of several engagements open she will accept.

SAWYER.—The Palace Theater management announces with extreme regret that Miss Joan Sawyer has been obliged by illness to cancel her all-Summer engagement and go into a private hospital for an immediate operation for appendicitis. Miss Sawyer has been dancing recently under the handicap of great pain, which caused her to faint repeatedly after leaving the stage.

WORM.—Some concern is felt at the Shubert offices regarding the chief of their press department. According to a Copenhagen cablegram, Mr. A. Tozen Worm engaged passage Aug. 4 "in the steerage of an unnamed vessel bound for the United States." It is not quite clear why Mr. Worm took to the steerage; but then, all the war news nowadays is very unreliable, and he may be at the captain's table.

SYLVESTER SCHAEFFER

(*Continued from page 3.*)

master of none. At any rate, that was the policy inculcated in him by his father, head of the world famous Sylvester Schaeffer Troupe, that played in this country eighteen years ago. The present Sylvester Schaeffer—which does not imply that the father is dead, because that distinguished gentleman still lives abroad—was here at that time. And, oddly enough, that was just about the time that his father began developing him along so many different lines. Now he is twenty-seven, implying almost that many years of hard training. Many offers have been made him by enterprising managers to come over to this country, for the people over here are not familiar with his special line of entertainment, although, of course, we have long been familiar with the Rigoletto Brothers in vaudeville. But Mr. Schaeffer would not respond to any of the propositions until J. J. Shubert, during his recent trip abroad, made one that was particularly alluring.

"It was particularly alluring," said Mr. Schaeffer, rallying in his English with the aid of his friend, Mr. Hess, who acted as interpreter, and in his suggestion of something to say with the aid of his German-speaking manager, Mr. S. Rachman, "because he promised me only first-class theaters to play in. I am not used to playing in any other kind, and frequently gave my performance in the royal theaters, where they charge no less than 10 marks to get in. The Crown Prince visited my theater twice, and presented me with a medal, while the Grand Duke of Hesse and Prince Henry of Prussia visited me and talked to me for a long time.

"I am single," he told me, but enthusiastically volunteered a compliment to our heavenly American girls—some admired specimens at the moment seeking engagements from Mr. Shubert in the background—adding, "And I like the American dollars." Then he went on to tell me something of his castle near Berlin. "I have my own stage there," he said, "my own stable and my own race track. Hugo Ludwig, the great German racing expert, was one of my gentlemen riders. Please understand that I don't have to work. I like it, and the compensation I receive is not unwelcome.

"In coming over when I did, I just escaped the war. One thing that surprised me very much during the trip was that some of the passengers remembered me from my first visit—eighteen years ago. Ah, you Americans are the greatest theatrical people in the world. You devote more space to it in your newspapers and magazines than any one else; and your plays are better." Please understand that I am quoting Mr. Schaeffer now. "In a little circle you have more theaters than we have in the whole of Germany. Particularly was I interested in your Hippodrome. I did not see a performance there, but they showed me the stage.

"My days are very busy, for I spend much time in exercise and rehearsals. Early in the morning I get up and take a cold bath. Then I go for a ride on horseback, after which I spend some time training on the stage, juggling, and doing the more difficult parts of my athletic act. Then, maybe, I take a walk, get an ice-cream soda, practise on the violin for awhile, and then take another walk." Fascinated, I waited for him to detail a few more things; but he paused, so I murmured, "And then you have nothing to do till to-morrow?" But, fortunately, he didn't hear me and made no comment. Instead, he merely smiled at me and extended his hand to shake goodby—a hand that, I was told, was insured for $50,000—in Germany.

ARTURO.

COINCIDENCE?

Seven years ago Edmund Breese was scoring a signal personal success as John Burkett Ryder in the Eastern company of "The Lion and the Mouse." At the same time Arthur Byron was scoring a similar triumph as John Burkett Ryder during the long Chicago run of "The Lion and the Mouse." Edmund Breese will this season head the Eastern company of "To-Day." Simultaneously Mr. Byron will play Frederick Wagner in the specially organized Chicago company, which is to present "To-Day" in the Windy City next month.

POPULAR MANAGERS

For the past two seasons the Garrick Theater, Detroit, has pressed the house attendance records to the breaking point, and traveling managers have pointed to the popular Schubert house as the brightest oasis in the theatrical horizon of the Middle West. Locally it is well known that Richard H. Lawrence, who holds the managerial reins, is primarily responsible for the theater's popularity. This fact is particularly noteworthy in view of the further statement that Manager Lawrence has the distinction of being one of the youngest, if not the youngest, house manager in this country. Hard work is second nature with him. He left home at the age of nine, and worked six years on a farm at the munificent salary of $150 per year. In 1903 he entered the Ferris Institute at Big Rapids, where he graduated in eight months, holding the record of youngest student ever graduated in book-

Arthur, Detroit.
MR. RICHARD H. LAWRENCE,
Manager Garrick Theater, Detroit, Mich.

keeping and shorthand. After six months' experience in railroad work in Chicago he came to Detroit in 1904, and was shortly afterward appointed secretary to E. D. Stair. When the Garrick Theater was opened in 1909 he was appointed manager at the age of twenty-two, which berth he has held with credit for the past five years. "Dick" Lawrence is also known in every newspaper office of Detroit as a press agent of ability, with a bright future in the latter field should he at any time decide to apply himself—which is not an unlikely sort of a prediction, for his natural aptitude for hard work is coupled with, or perhaps inspired by, the insatiable ambition of youth, which was young when the world was young and will still be young when the world is old. There are a few Detroit clubs and fraternal orders that Mr. Lawrence does not belong to, but he breaks the union rules with his working hours.

ELYP A. MAMMEL.

IT COULDN'T BE DONE

BY EDGAR A. GUEST.

Somebody said that it couldn't be done,
But he with a chuckle replied
That "maybe it couldn't," but he would be one
Who wouldn't say so till he'd tried.
So he buckled right in, with a trace of a grin
On his face. If he worried he hid it.
He started to sing as he tackled the thing
That couldn't be done—and he did it.

Somebody scoffed: "Oh, you'll never do that—
At least, no one ever has done it";
But he took off his coat, and he took off his hat,
And the first thing we knew he'd begun it.
With a lift of his chin and a bit of a grin,
Without any doubting or quiddit,
He started to sing as he tackled the thing
That couldn't be done—and he did it.

There are thousands who'll tell you it cannot be done.
There are thousands who prophesy failure;
There are thousands to point out to you, one by one,
The dangers that wait to assail you.
But just buckle in with a bit of a grin,
Then take off your coat and go to it.
Just start in to sing as you tackle the thing
That "can't be done"—and you'll do it.

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FREDERICK F. SCHRADER, President and Editor

LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

REMOVAL NOTICE

The editorial and business offices of THE DRAMATIC MIRROR, after this issue, will be permanently located in the Putnam Building, 1493-95 Broadway, where its friends will find a hearty welcome awaiting them, and where all subscriptions and orders for advertising will be received.

WAR AND THE THEATERS

As yet no one can foretell the effect that the frightful war now raging in Europe will have upon theatrical affairs in the United States.

At this writing managers are pretty much at sea. While the majority are going ahead with plans formed at the close of last season, a number are awaiting developments to ascertain to what extent the financial affairs of the country are drawn into sympathy with events abroad.

It is hardly probable, however, that the season will be seriously crippled, inasmuch as regular steamship service between Europe and America will be at least partially restored ere long.

Quite a number of players and others concerned in prospective productions are held in Europe. This situation is being relieved now to some extent by the action of the Government in sending the *Tennessee* to the aid of the marooned and stranded Americans who have been caught in the mobilization wheels of the various governments.

England, with her large fleet, aided by the fleets of France and Russia, will probably open the lanes of international traffic ere long by supplying adequate convoys to merchant ships and French and English passenger steamers. This will aid materially in re-establishing business conditions on an improved basis.

The United States is harvesting bumper crops, and national conditions are sound. Importers and manufacturers depending on German and Austrian markets and materials from those countries, as well as on the Russian market, will be the most seriously affected, and it is hardly within the range of present vision to say to what extent this condition will influence theater-going.

But throughout the country at large good attractions should do well. The one-night stands, especially, should show good attendance. In time of war people often seek the theater as the easiest relief from the depression of sensational battle news. While for some time to come the country will doubtless feel the complete stagnation of international trade and intercourse, we are likely to experience a vigorous reaction a little later.

FLEAS AND POLLYWOGS

A YOUNG lady in Chicago, evidently under a misapprehension regarding the artistic *metier* of THE MIRROR, writes:

"Will you kindly inform me whether or not there is such a thing as trained fleas? We recently had a small discussion concerning this matter and should like to know if it is possible."

We have heard of trained fleas, but so far as we can speak from experience we desire to say that we have not come face to face with any. Those we have actually met have been able to perform without being trained.

Our fair correspondent also inquires: "If it has been done would you kindly inform me where and by whom?"

Modesty forbids us from naming the place, and we never stopped scratching long enough to inquire into the identity of the performer.

"Will you also tell me," continues our esteemed correspondent, "if in small towns it sometimes rains small frogs, or pollywogs, and if so, what is the cause for this?"

For an explanation of this phenomenon, of which indeed we have heard at intervals, we refer our interrrogator to small-time artists who play the small towns during the regular season. We rather suspect, however, that as the young frog, or pollywog, develops its pin feathers and subsequently its wings, it forms the inquisitive habit of other young things, of seeking to explore unknown regions. In thus soaring to the skies upon its feeble wings, it gradually rises to a colder atmosphere.

It is a well-known principle of physics that heat expands and cold contracts. Under this natural contraction the pollywog is precipitated back upon the earth, and knowing full well the high price of frog's legs charged by first-class restaurants in large cities, it naturally selects small towns for its descent, where lobster palaces are supplanted by less voracious hash-factories.

"THE THIRD PARTY"

A New Farcical Comedy in Three Acts, by Jocelyn Brandon and Frederick Arthur. American Version by Mark Swan. Staged by J. C. Hoffman. Produced by F. Ray Comstock, Shubert Theater, Aug. 3.

Schwarz, head waiter ..... Alfred Hesse
Second Head Waiter ..... Ray Dodge
Wine Waiter ..... George Lyman
Paul Kominsky ..... Richard W. Temple
Admiral Peter Maxwell ..... Charles B. Wells
Louise Pottinger, Christopher's wife ..... Jessyna Howland
Harriet Maxwell ..... Jeffreys Lewis
Algernon Brockenhurst ..... William L. Gibson
Rose Gaythorne ..... Marjorie Wood
Hillary Chester ..... Taylor Holmes
Gentleman Guest ..... Juan F. Villasana
Lady Guest ..... Claudia Gerard
Luigi, "chaperon," Mr. Gazzana ..... James Georgi
Christopher Pottinger ..... Walter Jones
Doris Mayne ..... Alma Belwin
Curtis, a maid ..... Lydia Carlisle
Parkins, a butler ..... Juan F. Villasana
Colonel Redwood, Justice of the Peace ..... Richard W. Temple

Act I.—Reception hall, adjoining dining-room of Restaurant Royale. (Luncheon time.) Act II.—Reception hall of Christopher Pottinger's country house. (Two hours later.) Act III.—Same as Act II. Evening.

Although the plot of this vivacious farce hinges on complications which have often before done duty in French farces, it has a touch of its own, a suggestion of novelty which is sufficient to enable at least one of the principal comedians, by his genial personality, to lift it out of the rut of mediocrity.

We are overfamiliar with little suppers in public restaurants between an old rogue and a sweet young bud of female loveliness, especially an actress of the minor stage; but the authors have used this only as a foundation, and as all good superstructures must have a foundation, why be too inquisitive?

The three acts revolve around the adventures of Hillary Chester, who is young, with a weakness for every pretty face, and who volunteers to act as a guardian angel at a little supper tete-a-tete given by Christopher Pottinger to Rose Gaythorne, a professional tango dancer.

Hillary, who is engaged to a charming girl named Doris Mayne, pretends not to understand a word of English, and so is allowed to take his place at the table in the restaurant in order to pose as Rose's husband and divert suspicion. Of course the little supper is hardly under way when Mrs. Pottinger appears on the scene; but the ruse works, and she takes such a violent fancy to the gallant and exuberant Hillary that she invites him and his supposed wife to the Pottinger country house as her guests.

Rose is really a good girl, and has only accepted the supper invitation in order to procure a favor from Pottinger for her fiancé. She is loth to go, but there is no help for it, while Hillary takes the situation lightly until he discovers in Mrs. Pottinger's companion his own fiancée, Miss Mayne.

Then there is consternation; but the substance of the second and third acts involves the embarrassment of Hillary and Rose over the misunderstanding, except on the part of Pottinger, as regards the disposition for the night, as they still pose as man and wife.

This situation is really the kernel of the plot, but while we feign to detect a French action underlying the whole conception, the matter is handled delicately enough, and a temporary embarrassment is created which is farcical and funny in suggestion without offending one's scruples. The solution comes readily enough, and the curtain drops on a performance which has considerable snap and go, and is altogether rather well acted.

Mr. Holmes carried off the acting honors in the part of Hillary. He has a light comedy style, largely dependent on a flexible face and a genial smile, which practically gives him an unchallenged monopoly of eccentric light comedy roles; but he must stop overacting and tone down his performance to an even level of refinement. Here and there he gave us mere horseplay. Mr. Walter Jones is always likeable in an unctuous elderly comedy role, but for an English country gentleman and an M.P., he is somewhat too distinctly American—hence the part failed to carry conviction. Mr. Temple was excellent both as the French restaurant owner and later the hearty old squire, and differentiated the parts as completely as though they were played by two different actors. Miss Howland was good as Mrs. Pottinger and Miss Wood was acceptable as the pretty tangoist. Miss Lewis is such a reliable actress that, as always, she was most enjoyable as the suffragette, and Mr. Wells gave a good account of himself as the brusque old admiral.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

"DINNIE," Tacoma.—We do not know Louise Forde's present address.

INTERESTED, Brooklyn.—According to latest reports there will be no stock company at the Greenpoint Theater the coming season.

E. LUCILLE, Oak Park, Ill.—We regret we have not the information you ask with regard to the age of Miss Minerva Coverdale and when she first came into prominence. Will Miss Coverdale oblige?

A. F. E., Sifton Lodge, Virden, Manitoba.—We do not know where you could place your ballad. A good waltz song is often in demand. Send it to any producing manager of musical comedies. Watch THE MIRROR for announcements.

Q. ST. CLAIR.—It would depend on the arrangement you made with the man who rewrote your play whether he could claim any ownership in it. Generally speaking, he could. A copyright covers minor changes by another hand, but few arrangers and adapters work for nothing.

A SUBSCRIBER, Washington, D. C.—1, We do not know where you can obtain "a libretto form for spectacular plays." They do not exist. 2, Designing costumes and the remuneration therefor is a matter of contract, as in other business affairs. 3, If a manager accepts an author's libretto and the author designs his own costumes, the latter only gives the manager that much gratuitous assistance in co-operating for mutual success.

THE PUBLIC DEFENDER

43 EAST TWENTY-NINTH STREET,
City, Aug. 4, 1914.

Editor DRAMATIC MIRROR:

SIR.—It was with pleasure that I read the article regarding the Public Defender in your valuable paper. Although I am not in the theatrical profession any more, I read THE MIRROR regularly.

I have been advocating the office of Public Defender for many years. I am herewith sending you an article regarding the P. D. in Los Angeles. In Oklahoma there is no P. D. as yet. Miss Kate Barnard, Commissioner of Charities and Corrections, whom I interested in the cause, tried hard to get the office in power, but was defeated by the Governor, yet she had a sum of money placed for her use for lawyers. Miss Barnard is a fighter, and not a quitter; she will eventually have a Public Defender.

The need of a Public Defender cannot be fully explained, for the reason that there are so many causes and reasons for the office being in power that it would take years of time to go into detail. The Public Defender must have the same right and power that the district attorney has, even to employing his own court stenographer. Then the minutes of all cases would be identically the same, or so opposite that the public would become awakened to a reality.

If you will give me space in your valuable paper, at some future time, I shall be pleased to write on the need of the Public Defender.

Very respectfully,
GUSTAVE A. STEVENS.

"MIRROR" REMOVAL

(*From the Chicago "Telegraph."*)

NEW YORK, August 1.—THE DRAMATIC MIRROR, the reflector of stage news throughout the world—and brighter now than ever in its long and brilliant career—is to remove to new quarters on Times Square early next month. It is now edited by Frederick F. Schrader, critic, playwright, poet, syndicate, and otherwise artistically gifted, while Lyman O. Fiske, possessing the most ingratiating smile on the Great White Way, is the business-manager. It is easy to be a business-manager with a smile like that possessed by Mr. Fiske.

GOSSIP

Lester Bernard, brother of Barney Bernard, has been engaged by Edward L. Bloom for the cast of "Hanky-Panky," which starts shortly on the road. Other principals are Fannie Steadman, Ralph Edwards, Al. Steadman, and Davy Jones. Virginia Evans is prima donna.

Edwin Wolfe, last seen in "The Secret," will play the juvenile in the Boston company of "Under Cover" next season.

Selwyn and Company have engaged Warner P. Richmond for the all-Southern cast, headed by Maclyn Arbuckle, which is to present "Back Home," by Irvin S. Cobb and Bayard Veiller, next season.

Mr. and Mrs. Seymour Stratton (Alice Knowland) recently celebrated their eleventh wedding anniversary entertaining a number of friends at their home in Port Lee.

The PUBLICITY MEN

Preponderance of War News Crowds Out Even the Best Effusions of Press Agents

If you don't believe that the war abroad is affecting things this side of the water, consult the press agent. His leading lady might fall out the window of a ten-story building, and he wouldn't get hardly any space on it, because the news columns are filled to overflowing with important news from the field of battle. It is not a situation seen in the offing, but one that already exists, horribly real, under the very noses of the publicity men. Just how they are going to meet the exigency remains to be seen. All promoters of this kind of advertising should be interested in seeing just how the campaign is carried on at this time. Considerable speculation is afforded, for it is said that there are something over a thousand persons calling themselves press agents in New York city alone.

Ed B. Jack takes to the road again with one of the companies of "The Dummy."

Walter Duggan has been engaged to promote publicity for "A Plain Woman."

John Tyrone Kelly is Eastern publicity manager for the Panama-Pacific Exposition in San Francisco. He is now on the Pacific Coast sizing up his material.

Fred Mock will be one of the business-managers of the Savage enterprises next season. 'Tis said his will be a company of "Sari."

Joe Drum is to go ahead of Henry W. Savage's Grace Turner company of "Little Boy Blue." The attraction opens Labor Day.

Alfred H. Head has left the New York *Herald* editorial staff and is now a member of the K. and E. forces. He will be in advance of Bruce McRae in "Nearly Married," which opens its season in Buffalo Sept. 7.

William Bartlett Reynolds has been successful in learning to milk the friendly cow with both hands, and is now planning to return from his vacation about the middle of this month to go in advance of another Frohman star.

Dave Wallace, ahead of "Omar, the Tentmaker," has been tracked on his long trail of friends, clear into the Canadian Northwest. If John Bull doesn't appreciate Dave to our satisfaction, we'll print John Bull's name in our paper.

Publicity men have been much disturbed over the stranding of players in Europe, giving vent to their anxiety with many little items for the press. The only odd thing about it is that they didn't name each absent person in a separate notice, as they do when mobilising casts.

Jerome H. Eddy, veteran press agent, had a page of reminiscences in the feature section of the New York *Sunday Times* of Aug. 2, telling about how, thirty years ago, when there were no press agents, he started the first and only press agency in this country. Prior to that, Mr. Eddy was manager of the old *Sunday Courier*.

Leroy Drug, who has been connected with the editorial staff of several prominent New York papers and was formerly affiliated with the management of the Auditorium Theater in Los Angeles, Cal., can be engaged as advance man or for house manager.

We heard not long ago of the only advance man who couldn't keep up with his attraction. There was something wrong with his bump of direction, and he always got lost. It took him three weeks to recover; and as he was theoretically two weeks ahead, the attraction was always gone when he arrived. The only time he did catch up was the last, for they didn't pay him very promptly, and he attached the receipts.

Paul Bepedek, publicity man for "The Whirl of the World" company, now playing in Chicago at Cohan's Grand Opera House, has difficulty in persuading newspapermen that the recent $6,000 box-office robbery alleged to have taken place in the theater playing his attraction is not a concoction of his brain. He was a bit sore because nearly all the papers issued an incidental unauthorized announcement that the leading lady's diamonds were safe.

Charles Phillips has good reason to go out into the garden and eat a wooley worm. His concluding engagement of the season was in advance of "Phyllis," that disappated in failure so completely that he couldn't find the attraction, and now he is stranded somewhere in the war zone abroad. Rumor even has it that he has been impressed for service in the Austrian army. The only bright spot in Charley's existence now seems to be the production of his excellent little sketch, "Rainbow Bridges," in Boston, and its later acceptance for big time booking.

A double-page illustrated advertisement appeared in 2,500 copies of the Onawa, Ia., *Democrat*, issue of Aug. 6, to announce the prospective attractions to appear at the Onawa Opera House during the coming season. It was the inauguration of the new policy of Fred W. Wonder, manager of the house. His belief is that if it helps the big department stores to advertise their wares, it will also aid the theater manager who contracts for attractions and then puts them on sale. Mr. Wonder is of the opinion that he is the only manager in Iowa, and probably in the Middle West, who undertakes such a plan. The showing that has just taken place is merely an introduction, and will be followed up during the season by further spreads. This all indicates a manager who devotes his whole energy to the building up of business, and is highly commendable. Mr. Wonder indirectly suggests that other popular managers having new ideas that would work for the common good will do well to communicate them to THE MIRROR, and thus disseminate them over the country.

J. R. Lorraine has been re-engaged by George W. Gatts for the part of Chris Hazey in "Mrs. Wiggs of the Cabbage Patch," to tour the West.

ACTORS WAR-BOUND

Many Native Players Return from Battle Zone, While News of Others Is Eagerly Awaited

Of the players reported abroad last week many have reached this country in safety. Misa Hajos, who was resting in Hungary, arrived last week, but Henry W. Savage's much-needed symbalist player remains unheard from. Ernest Glendenning, who is under contract with Cohan and Harris to create the principal role in "Wanted—$22,000," is marooned in England, where he has been touring the provinces with his father, John Glendenning, in "The Story of the Rosary," and, as he is a British subject, there is some fear that he may be drafted for military service. Leonore Harris is stranded in Paris, where she was assembling the wardrobe for the new Brady melodrama "Life," by Thompson Buchanan. Unless she manages to escape, the production will be postponed. Acton Davies is said to be somewhere abroad, as well as Alan Dale, while Helena Frederick is not accounted for.

Charles Frohman has been compelled to postpone the opening dates of "The Song of Songs," "The Heart of a Thief," and "Diplomacy" because Edward Sheldon, author of the first; Martha Hedman, leading lady of the second, and William Gillette, one of the stars of the third, are all in London. Mrs. Thomas Whiffen, who is to have the principal part in "The Beautiful Adventure," arrived safely in Halifax to reach New York by rail, and Ernest Lawford, of the same cast, is also in the British metropolis, although he expected to leave Aug. 15 on the *Aquitania*. Alf. Hayman, general manager for Charles Frohman, and his wife, barely reached their hotel in Paris when their automobile was commandeered and they were left without funds. But they managed to get to London, where Mr. Hayman took charge of the Frohman interests there. He is now on his way here in the S.S. *Philadelphia*. Marie Doro, who has been appearing in the London production of "Diplomacy," went to Baden-Baden at the conclusion of her engagement, but left immediately for Cherbourg, just in time to catch the *Kaiser Wilhelm II.*, on which she arrived here safely.

Max Rabinoff and Anna Pavlowa are reported to be in London. Joseph Urban, the Viennese scenic artist, about whose safety the Liebler's were much concerned, has wired that he is safe in Naples and will start for America soon. Ethel Valentine, leading woman in "To-day," is now on her way to this country. Marguerite St. John is still unheard from. May Robson, who is to appear in the Academic Producing Company's production of "Martha By-the-Day," was secretly warned of the approaching war crisis and arrived here just in time.

On the *Olympic* of the White Star Line, which docked last week, were Mr. and Mrs. William Faversham and their two children, Jane Cowl, Inez Buck, Mrs. David Belasco, Fanny Ward, Blanche Ring, Cecil Cunningham, and Frances Savage.

If people identified with the regular stage fared quite well, the players in the varieties seem worse off. Many are not natives here, but are booked to appear here. Still in Europe are George Austin Moore and his wife, Cordelia Haager, Cross and Josephine, Charles and Fanny Van, Elsie Janis, the Stanleys, Ethel Levey, the Four Bards, Jack Norworth, his wife and son; the Three Alex, Kathleen Clifford, the Four Readings, the Bison City Four, Tucker, Mr. and Mrs. Leo Carillo, Carl de Marcet, Amelia Stone and Armand Kaliza, Hamlin and Mack, Anna Dorothy (of the Doherty Sisters), Ella Shields, Lil Hawthorne, Lorraine and Burke, D'Armand and Carter, Burke and McDonald, George Perry, Nella Webb, Margaret Haney, Jay Whidden, Lee White, Con Conrad, Ned Wayburn, Gus Sulke, Shirley Kellogg, Austen Hurgon, Pennell and Tyson, Nat Ayer, Stoddard and Hines, Pauline Moran, Mary Elizabeth, Mooney and Holbein, Fred Duprez, Barton and Ashley, Van and Shenk, Barnes and West, and the Hawaiian Troupe at Earl's Court Exhibition, Berg Brothers, Ranch 101 at White City, Eddie Martyn, Hill, Cherry and Hill, Monita and Lew Hearne, Lonzo Cox, Lalessio Brothers, Trovato, Howard and Harris, Frank and Jen Latona, Mr. and Mrs. Sewell Collins, Mr. and Mrs. Reed Albee, Jesse Freeman, Mrs. Moss, a sister of Edward V. Darling; Seeley and West, the Six Brown Brothers, Jack Wilson, of Wilson and Waring; Friend and Downing, Moran and Wiser, R. G. Knowles, Hedges Brothers and Jacobson, Laura Guerite, who just sailed for England; Maud Tiffany, and the Alvarettas.

AMERICAN ACTORS' CHANCE

Hundreds of English Players Engaged for New Season, Kept Off by War, Make Room for Native Thespians

It does not seem to be realised by the acting profession of this country that they are confronted by one of the most signal opportunities of recent seasons. Hundreds of English players were scheduled to come over to begin the new theatrical year, but being detained by the war, their places must be filled by the only actors available. Not only players are unable to reach this country, but also properties and other paraphernalia intended for use in imported productions, so the situation involves also scenic artists and other creative workers whose energies combine to evolve theatrical offerings.

It has been said that the status of the American artist has been lowered in his own country through his lack of opportunity, and the fact that he has been unable to look the gentleman and otherwise convey the air of refinement presented by his British cousin. Perhaps he has mended of that last drawback by now, and managers who are compelled to engage him through the exigency of the situation will be surprised to find his work not only adequate, but in some respects fully equal to the best Europe has had to send us. Grave misgivings have been expressed by some that the public may not accept substitutes from among the ranks of their countrymen, but this is outweighed by the fact that many native players are already securely entrenched in popular favor, and enjoy an unprecedented public following.

Engagements of American players to fill the vacancies caused by the enforced absence of foreign artists has already begun; and it is likely that although some means of transportation will doubtless be arranged before any great time has elapsed, for the latter, the signing-up of native people will continue. Of course, the influence of the war is already felt by depression in the various lines of theatrical endeavor, but managers are going ahead with their plans as far as possible, being assured by the record of the past that the theater has always prospered in time of distress and panic, because the public must have distraction from troublous times.

REHEARSING "WILD OATS"

The stage of the Princess Theater in Thirty-ninth Street was lighted for the first time in many weeks this week, for the first rehearsal of Porter Emerson Browne's new comedy of metropolitan and rural types, "Wild Oats," which F. Ray Comstock and Morris Gest are to present in a Broadway theater late this month. William Elliott is to direct the production, but the first rehearsals—during Mr. Elliott's completion of of a stellar engagement with the Lubin Motion Picture Company in Philadelphia—will be under the direction of Frank McCormack. The cast of "Wild Oats" includes Homer B. Mason, who is to play the leading role; Marguerite Keeler, Edith Luckett, E. A. Eberle, George Ingleton, Laura Werner, Billy Betts, and Messrs. Cowley, Holden, Carrett, and Comican.

NEW THEATER

A new theater is to be erected in Boyertown, Pa., within a few months. The structure will be one story high and will be fireproof in every detail. An ornamental brick front will be constructed.

ON THE RIALTO

Della Clark overheard a funny conversation the other day between a would-be author and an actor. The author was trying to impress the actor that "writing for moving picture shows" was a "cinch." "It don't take no grammar, as people who go to moving picture shows don't appreciate that sort of thing. I always get my stuff over."

♣

Elsie Janis has a protégé. On her arrival in London several months ago she brought with her Valentine Harris, a boy ragtime singer she had discovered in San Francisco, and announced that his services could be secured only by negotiating with her as manager. Since then the boy, through her efforts, has sung before the King and Queen at a ball given by Grand Duke Michael and before the Duchess of Marlborough, Duchess of Westminster, Lady Cunard, Lady Paget, Lord Lonsdale, and Lady Curzon.

♣

Report reaches us from Berlin that Max Reinhardt has accepted for production the first Futurist drama. The play is entitled "Der Sohn" and is written by a young Leipsic poet named Hasneclever. It deals with the natural antagonism between the old and new generation. Its Futurist atmosphere is said to be obtained from the treatment of the characters, which are all sketched from the point of view of the man who represents the younger generation.

♣

It is rumored that R. D. MacLean will play Iago to James K. Hackett's Othello when Mr. Hackett makes his elaborate production of "Othello" this Fall. This is interesting news, since New York saw Mr. MacLean distinguish himself as Othello with Faversham's company in February. Mr. MacLean has never appeared as Iago in New York, although he has played the part often throughout the country at the head of his own company, when the critics pronounced it one of the best acted roles in Mr. MacLean's large repertoire.

♣

Heap as much ridicule as you will upon the heads of those who yearn for "the good old days" of the drama. There were managers then who had too much foresight to employ that common practise of to-day and boost their failures by false pretenses from the publicity end. A. M. Palmer was one of these. He staged a play around one Christmas time, if I remember rightly, a delicate sort of a fairy play that was lost on the big stage. It failed. And yet it had many favorable notices inspired by the many really excellent qualities in the piece. He could easily and consistently have kept it on for a much longer time by the usual "forcing" process, at least until the opening of "Alabama," which was only six weeks off. But Mr. Palmer wasn't built that way. He didn't want his opening of "Alabama" blanketed by a failure. So he withdrew the play, and kept the house dark until the next premiere. Another time he realised that he had a failure, and closed it promptly. He was too busy a manager to bother much with tinkering after the public had judged the result. That stage of the production came before. Then he went out of town. A man on his staff, who had some authority, thought he would keep the play on and boost it into a success before the noted manager's return. So he took double-page advertisements in the leading New York papers. The next morning Palmer, who was in a distant city, chanced to see one of those sheets, and, filled with wrath, dispatched to New York and closed the attraction at once. "If managers would only realise that by giving the public full value at all times they could build up a definite following, they would be much better off. That man or woman who is defrauded into paying his or her way into a theater playing a failure by the misrepresentation of the press agent or of any other of the manager's hirelings, is going to be wary of coming to the same theater again, even though the attraction this time may be a success. That is only part of the psychology of it, for that same man or woman may be expected to have friends, and some influence over them.

A daughter has been born to Mr. and Mrs. Fritz Schwarz, now in England, and known in this country through their appearances in "The Broken Mirror."

NEW MANAGERS' OFFICES

Where to Find the New York Headquarters of the Lately Announced Producing Firms

There is much difficulty among the people seeking engagements to find the offices of the new producing firms that are issuing extensive announcements of their plans. Particular interest seems to be in the whereabouts of James K. Hackett. Mr. Hackett has gone for five weeks to the Thousand Islands. No definite announcement has yet been made as to where his New York office will be located. Next comes Henry Miller. This actor-producer will be located on the third floor of the New Amsterdam Theater Building, in the offices formerly occupied by Jerome H. Eddy, the publicity man, who is now situated at the New York Theater Building. The new Academic Producing Company, which is to present May Robson in "Martha-by-the-Day," is in the Fitzgerald Building, 1482 Broadway. The Manuscript Producing Company, which is to say Harry Von Tilzer, is to be found in Forty-third Street near Broadway. The office of Robert Graves, who announced "The Reformers" for production last season, is in the Fulton Theater. The Play Producing Company, John W. Rumsey and J. C. Duff, who produced "The Dummy," is to be addressed at the Lyceum Theater offices, West Forty-sixth Street.

MOROSCO PLAYS

"Lady Eileen" in New York, Oct. 15, with "Pretty Mrs. Smith" to Follow

With eight companies of "Peg o' My Heart" going on the road this season, Oliver Morosco, the Western manager, is prepared to make many new productions. The first to be made in New York will be "Lady Eileen," by Hutcheson Boyd and Geraldine Bonner, authors of "Sauce for the Goose," in which Grace George appeared, and the date Oct. 15. This is also the prize play in the recent Morosco contest. Next will come "The pretty Mrs. Smith," in which Kitty Gordon starred all last season. Other works in preparation are "Brends of the Woods," a comedy drama in four acts by Richard Barry; "Madcap Therese," an American adaptation by Mr. Morosco himself of "Der Tolle Therese," by Leopold Kremm and Julius Van Ludassy, and music by Johann Strauss; "The Lady We Love," by Frank Mandel; an adaptation of General King's novel, "The Wild Olive," by Elmer Harris; "Faith," by Otheman Stevens; "Satan," by Elmer Harris, and ten plays held in reserve from the recent contest.

JULES LEMAITRE DEAD

Francis Elie Jules Lemaitre, the French dramatic critic, died on Aug. 7 at Paris at the age of sixty-one years. He held the post of professor successively at Havre and Algiers and in the universities of Besançon and Grenoble. At the time of his death he was dramatic critic of the *Journal des Debats* and the *Revue des Deux Mondes*.

Though Jules Lemaitre was poet, playwright, novelist and politician, it was as dramatic critic that he won notable distinction. His influence has been particularly felt in England and the United States. He was the possessor of a fluent, piquant and delicate style, and this added to his genius for light satire made his critiques works of literature.

M. Jules Lemaitre was born at Vennecy, in the Touraine, in 1853, and was a schoolmaster in the provinces until over thirty years old. Suddenly he became famous through a brilliant study of Renan he had contributed to the *Revue Bleue*, of which afterward he became editor. From that time on Lemaitre advanced rapidly in the world of letters. He was elected to the Academy in 1895.

He wrote many plays, which included "L'Age Difficile," "Le Pardon," "Revolte," and others. None of these, however, achieved any great degree of popularity. Perhaps the most successful of his voluminous writings were his pungent essays issued under the title of "Les Contemporains."

PROSPERITY IN NEBRASKA

McCOOK, NEB., Aug. 11. — The Masonic Temple Theater here will open its fifth season Sept. 1, under the management of Messrs. McConnell and Pennell, who have had charge since its opening. The management of this theater is unique, inasmuch as the managers perform their work gratuitously. When the Temple was built by the people of this city, at a cost of $60,000, it was necessary to keep expenses as low as possible, and the present managers offered their services and have made a success. Abundant crops in this vicinity insure a good season. In addition to the regular booking high class moving pictures will be shown on otherwise dark nights.

GEORGE KEARNS.

"HIGHWAY OF LIFE" HERE FIRST

The London presentation of "The Highway of Life," the dramatization of "David Copperfield," by Louis N. Parker, has been postponed by Sir Herbert Beerbohm Tree, for the actor-manager hopes to meet the war spirit with a revival of the same author's great war pageant, "Drake." In view of the change of plan, the Liebler production of "The Highway of Life" in New York at Wallack's Theater will be the first on any stage. George Tyler hopes to get some of the original cast scheduled for the London production.

UNION HALTS OPENING

Brady Has Dispute with Stage Hands' Union Over Out-of-Town Presentation of "Sylvia"

Rather than submit to the demands of the International Association of Theatrical Stage Employees, familiarly known as the "stage hands' union," William A. Brady canceled the Asbury Park presentation of "When Sylvia Runs Away," and left town with the cast Aug. 9. This did not interfere with the New York opening, however, and the Tuesday night production of the Playhouse was made without trouble. As Manager Brady has referred the matter to the attention of the United Protective Theatrical Managers' Association, the matter promises to become magnified into a prolonged theatrical war.

The stage hands' union decreed that the Asbury Park opening made the play a road show, necessitating an extra traveling stage crew in addition to the crew at the Playhouse, here in New York. This meant two sets of men, with one set practically idle, which arrangement Mr. Brady could not see at all. He had engaged the second stage crew in conformation, he believed, to the union's demands, but was somewhat surprised when notified by carpenter, electrician, property man, and stage-manager of this "road" crew that they now regarded themselves engaged at full salary for the full theatrical season, regardless of the fact that the new crew at the Playhouse is there to perform the necessary labor. A complication at once arose, after Mr. Brady's defiance, in a ruling of the union that any member working on the production in the absence of the traveling crew would be fined $100.

The new managers' association and the stage hands' union have been very busy conferring, but the agreement reached is said to be only in the nature of an armistice, pending further aggravation upon either side. Mr. Brady, who has had much trouble in the past with the union, once when he removed a play from one New York theater to another and was ordered to provide a road crew in addition to his regular crew for the lift, states that the whole question hinges on the attempt of stage hands to force a whole season's contract upon managers for the double crew proposition.

NEW OPERA SINGERS SIGNED

Aborn Announces Engagements for Century Season—Wagnerian Conductor Engaged

Milton Aborn, who returned on July 20 from Europe to rejoin his brother, Sargent Aborn, in the general management of the Century Opera company, has announced his engagements for next season.

"In London I secured Hardy Williamson, a tenor whom we have placed under a five years' contract," said Mr. Aborn; "and together with Messrs. Orville Harrold, Morgan Kingston, and Gustav Bergman, we shall have a quartette of tenors which any opera house should be proud of. Henry Weldon has been engaged for bass roles.

"In London I also engaged the American soprano, Florence Macbeth, for a number of guest performances (Miss Macbeth last season was the principal coloratura of the Chicago company), and Bettina Freeman, a dramatic soprano, formerly at Covent Garden.

"In Berlin I secured Muriel Gough, a lyric soprano, who has a repertoire of twenty prima donna roles in three languages. One of the most important engagements is that of Ilaria Guti, a Hungarian prima donna whom I secured in Budapest. Miss Guti is but twenty-three years of age and has already sung the principal roles in eleven operas.

"In Milan arrangements were made with Marcella Craft, the American prima donna, who has been abroad for the last fourteen years. She will make an extended concert tour and will sing a few special roles at the Century through arrangement with M. H. Hanson.

"In Paris I placed under contract Sylvia Nills, a young coloratura soprano. She will not appear at the Century until late in the season. With the above include Lois Rwell and Helen Stanley, both of whom I have re-engaged.

"I also secured Maude Santley, a contralto, who has a large repertoire in all languages. Fraulein Augusta Lenska, another contralto, who for the past three years has been singing in Graats, Germany, has been engaged for the heavier roles in the Wagnerian operas. Another contralto, Elizabeth Campbell, who has been studying with Jean De Reszke, has been engaged, and together with Kathleen Howard we shall have four contraltos for every role.

"The Wagnerian conductor, Ernest Koch, has been engaged to conduct 'Lohengrin' and 'Tannhäuser.' He will, immediately after, return to Bayreuth. Herr Koch is also under contract to come to the Century for the season of 1915-16, when the Ring will be given."

"UNSEEN EMPIRE" POSTPONED

"The Unseen Empire," by Atherton Brownell, in which Elsie Ferguson was scheduled to appear this season under Klaw and Erlanger management, has been postponed on account of the war abroad. As the play dealt with war in its endeavor to spread the propaganda of universal peace, it was considered untimely pending hostilities. The leading character was founded on Bertha Krupp, of the Krupp Gun Works of Germany, making it even more pertinent to the present situation.

AGENTS' AND MANAGERS' ELECTION

At the meeting of the Agents' and Managers' Association, which was held at the rooms, 1431 Broadway, the following members were elected: William Kibbie, Phil Fisher, F. V. Peterson, Henry E. Smith, John Jacques, H. H. Hancock, Harry J. Jackson, A. E. Denman, Walter M. Leslie, W. S. Canning, George E. Leavitt, and Ed. Dolan.

MADGE KENNEDY IN "TWIN BEDS"

The leading lady in "Twin Beds," Margaret Mayo's dramatization of the novel by William Salisbury Field, when it opens at the Fulton Theater, Friday night, will be Madge Kennedy. Fay Wallace, who has acted the role during the out-of-town performances, recently suffered a nervous breakdown, and William A. Brady gave the services of Miss Kennedy.

"TIPPING THE WINNER"

Mabel Taliaferro Seems to Be Out of Rollit Play Produced by Joseph Brooks

Joseph Brooks has arranged to present Edith Taliaferro, Molly Pearson, Margaret Greene, and a large supporting company, in a farcical comedy by George Rollit, entitled "Tipping the Winner," opening in Chicago Aug. 31 and coming to New York later in the season. Last year Edith Taliaferro toured, with her sister, in "Young Wisdom." Molly Pearson was the original Bunty in "Bunty Pulls the Strings" in the Chicago company, later appearing in New York and in the leading cities throughout the country. Miss Greene was seen last season in a leading role in "Seven Keys to Baldpate." Rehearsals of "Tipping the Winner" began at the New Amsterdam Theater last week. Mabel Taliaferro was originally announced to appear in this production with her sister, but that plan seems to have been abandoned.

NANCE O'NEIL AT BOSTON

Opens with Majestic Stock Co. in "Camille"—Alfred Hickman Leading Man

BOSTON, Aug. 11 (*Special*).—Nance O'Neil has joined the stock company at the Majestic Theater to play one week each of "Camille" and "Leah, the Forsaken." She brings with her Alfred Hickman as leading man. Francine Larrimore, who joined the company when Mr. Breese came for his two weeks, is to remain as ingenue. Donald Meek has been doing exceptionally fine work during the present season at the Majestic.

FORREST ISLAND.

FOY VS. WILLS

ATLANTIC CITY, Aug. 11.—The week of Aug. 3 found the Keith Theater with Eddie Foy and Nat Wills as split feature headliners to the bill. Foy refused to go on the stage until Wills and the management consented that he should be billed at the top and Wills elsewhere on the sheets. Even then it is said it required the presence of the rival, Eva Tanguay, at the Savoy Theater, to complete the work of the bill-posting gang and their newly printed changes.

ARTHUR G. WALKER.

AMONG THE PLAYERS

The two hundred and fiftieth consecutive performance of "Kitty MacKay" took place Aug. 10.

Ina Brooks has been spending her vacation at historic Berryville, Va., which is in the valley of the Shenandoah.

Maisie Gay, who has been spending the Summer at Greenwich, Conn., has begun rehearsals of "High Jinks," in which she will play the part formerly taken by Stella Mayhew.

Baby Esmond, the child actress who played last season in "The Fight," is now resting at her Summer home in Long Branch, N. J. She is said to be the youngest artist to own a home of her own.

Marian Delcomyn has been engaged as special representative of the Dramatists' Play Agency, her work being to personally draw managerial attention to play manuscripts in her charge.

Robert Brister has signed to create the lead in "Annie Laurie," by Edward E. Rose, and produced by Rowland and Clifford, Gaskill and McVitty companies. Hazel Kelly will play opposite.

Mr. and Mrs. Theodore Doucet (Eleanor Grayce) are to arrive in New York, Aug. 15, from a two-thousand-mile motor trip through the West. They will be with Mrs. Ada Ober, the widow of the late George Ober, at Hastings-on-the-Hudson, and will motor to the city each day.

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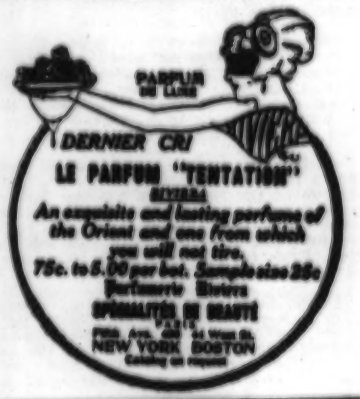
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NEWARK

At Keeney's, where it is always crowded, all past records were broken Aug. 2-5, when over 18,000 people attended three days' performances, and this was attributed to the wonderful popularity of Mabel Ratelle, a local favorite, who presented for the special occasion "Who Is Winnie?" a bright and breezy comedy, which was a "hit" from beginning to end. Miss Ratelle was charming, and had every opportunity to display her talents as a comedienne. She was ably supported by Corrine Cantwell, Irving Southard and Henry Gassell. The management endeavored to secure this co. for the balance of the week, but owing to previous engagements of its members, it was impossible. Never in the history of the Keeney Theatre were so many flowers passed over the footlights as in the past three days. Miss Ratelle joins the Brownell Players at Buffalo. Miss Cantwell goes to Detroit, and Mr. Gassell, with the Wright Huntington co., at St. Paul.

The Olympic Park Opera co. presented at the Olympic Park "Paul Jones" Aug. 3-9 with an excellent cast including Jack Edwards, Blanche Rae Edwards, Edna Temple, Hattie Arnold, John L. Thomas, Vernon Dalhart, James McElhern, Harland P. Grigg, and Richard Morgan.

Miner's Theater opens Aug. 13 with Ben Welch and co., which is the first signal of the theatrical season.

GEORGE S. APPLEGATE.

ST. LOUIS

"Little Johnny Jones" was the offering of the Park Theater co. Aug. 3-9. Billy Kent was seen in the title-role, and was given a hearty reception. Miss Alice Hills and Maude Williams also scored. Roger Grey as the Unknown was excellent. Louise Allen, who just joined the co., was well received, Aug. 10-17, "Sergeant Kitty," with Elinor Henry, is the leading part.

The Princess Theater has been converted into a burlesque house. Ed. Lee Wrothe and his fifty funmakers will be the initial offering on the 9th.

The Standard Theater will open on Aug. 16 with "The Gay Morning Glory."

"The Gambler and the Girl" is the offering at Manion's Garden Aug. 10-17. Arthur Stanley and Rita Allen continue to head the co.

Suburban Garden was forced to close owing to bad business.

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ACTORS' EQUITY ASSO'N

New Association Book—Further Extracts From Counsel's Report at Annual Meeting

There was no meeting of the Council last week.

The first Association Book will come from the press in a few days. Its list of members will be up to and including those elected at the Council meeting of July 27. Arrangements are made, however, to print additional names at short intervals as we issue more copies of the book.

The ruling of the Council that all applications for membership shall be accompanied by $5.00, the first year's dues, before any formal action will be taken thereon has been in force since the 20th of last December, and it stands unchanged. Yet in a score of instances we have been happy to accept applications which we are holding as fraternal pledges from those who promise to remit after the first weeks of their next engagements.

More extracts from our Counsel's report at the Annual Meeting:

"A member is presented, and asked to sign, the form of contract used by many of the managers. It does not bind the manager to give the actor any stipulated amount of employment, but gives the manager an option on the actor's services for the ensuing year. The member inquires if such option is enforceable. The committee is of the opinion that it is not. The courts have little patience with contracts that are all one-sided, and endeavor, as far as possible, to make the manager who comes into a court of equity do equity himself."

"An agency sent for a member and requested him to call upon a manager. The member knew that if engaged he would be called upon to sign one of the customary forms which are, as above stated, all one-sided. The member wished to know what he should do. The advice of the committee was to avoid signing any written contract of this kind whatsoever. The managers when they engage a person are often liberal in their oral promises—much more so than are their contracts. Many times an oral agreement, which, of course, has the disadvantage of having to be proved by word of mouth, is very much better than a worthless catch-clause, one-sided written contract."

The Association has four law suits in behalf of members that are set for trial upon September first. Very likely some of the claims will be settled without a trial. Meanwhile the office is constantly engaged in asserting the equitable rights of members and correcting the abuses to which they have been subjected.

The membership at this writing is five hundred in excess of our most sanguine prophecies of six months ago.

BY ORDER OF THE COUNCIL.
RAVEN MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

DORO AND DREW

Marie and John to Be Co-Stars in "The Prodigal Husband" Till "Diplomacy" Opens

An arrangement has been concluded whereby Marie Doro will appear with John Drew in "The Prodigal Husband" prior to her appearance in the Gillette-Bates-Doro combination which is to present the revival of "Diplomacy" here. "The Prodigal Husband" opens the Empire Theater Sept. 7. Miss Doro's part in this play will be an unusual one, as it involves a double piece of characterization. In the first act she appears as a child of twelve, and for the rest of the time as a girl of eighteen. "Diplomacy," in which Miss Doro played last season with much success in London, does not open here until the middle of October.

"ARE YOU MY WIFE?"

Roy Atwell and Company Will Probably Play Maxine Elliott's on Monday

Roy Atwell, who was last seen here in "The Firefly," will probably come to Maxine Elliott's Theater Aug. 17. His vehicle will be the new farce, "Are You My Wife?" The first performance on any stage will take place in Long Branch, N. J., to-morrow night. In the cast, beside Mr. Atwell, will be Florence Fisher, Marion Stephenson, Justine Johnstone, Cecilia Clay, Mary Prendergast, Albert Reed, George A. Stilwell, Carl Bates, Albert Dupont, Albert Andrusa, Fletcher Harvey, Frank Walsh, Walter W. Armin, Harry Maitland, Eben Fenner, James A. Boshell, and William Gaunt.

"STORY OF THE ROSARY" ON TIME

The entire mechanical force and part of the acting contingent of "The Story of the Rosary," English romantic spectacle which is coming to the Manhattan Opera House early in the Autumn, are to leave England on a steamer of the Atlantic Transport Line, name unknown and sailing date not given, some time before the end of the current week. Walter Howard cables his New York managers that he will certainly keep his playing appointment in spite of the war.

"THE UNBORN"

Beulah Poynter's Play on Heredity to Be Produced by George W. Lederer

The manager who is to produce "The Unborn," the play by Beulah Poynter, which has already been announced by THE MIRROR, is George W. Lederer. Mr. Lederer has heretofore specialized in musical comedies, and his departure in aiming to produce not only a serious play, but a moral play on heredity—which this is—comes as much of a surprise to his associates. It is said that Mr. Lederer has obtained the support and co-operation of the Sociological Fund of the *Medical Review of Reviews*, the same organization which backed "Damaged Goods."

BEN GREET PLAYERS

Ben Greet and his players presented "A Midsummer Night's Dream" on the campus of New York University Wednesday evening, Aug. 5. The many charms of the play, the grace and beauty of the lines, the dancing of Titania and the fairies—can be enhanced by its presentation outdoors. In this case Mr. Greet lost no opportunities. His players in nearly every case read their lines with true poetic expression. Undoubtedly this was due in considerable part to the romantic woodland setting of the campus.

Mr. Greet played Bottom and imparted to the role a rugged strength and understanding. Herbert Belmore as Quince and Douglas Ross as Starveling acted with dignity and restraint and were at all times natural. Irene Bevans was a graceful Titania and Ruth Vivian played Puck winsomely. George Lyzander as Lysander was forceful and convincing. Henley Edwards acted the Duke with a naturalness and restraint that were effective. An orchestra furnished incidental music.

JOHN C. FISHER REHEARSALS

Rehearsals of "The Debutante," the new musical comedy by Harry B. Smith, Robert B. Smith, and Victor Herbert, which is to be produced by John C. Fisher, with Hazel Dawn as the star, began Monday, Aug. 10. The first rehearsals were given without Miss Dawn, as she has not yet arrived from abroad, but is aboard the *Celtic*, due here Friday. Two members of the company, Alan Mudie and Will West, came on the *Cedric*, which reached New York from Halifax on Monday morning.

"What Happened at 22," the new play by Paul Wilstach, which is to be produced at the Harris Theater, Aug. 24, by John C. Fisher, will be given its out-of-town tryout Aug. 21 at Poughkeepsie instead of Atlantic City. Rehearsals are now in progress. Those who have prominent parts in the new piece are Reginald Barlow, Frank Kemble Cooper, Malcolm Duncan, Robert Fisher, Charles Abbe, J. K. Hutchinson, Wadsworth Harris, Charles Silber, Carroll McComas, Ester Banks, Elizabeth Arlaana, and Helen Crane.

"DANCING DUCHESS" POSTPONED

The Shuberts announce that "The Dancing Duchess," the new musical comedy which was to have opened at the Casino Theater, Aug. 10, will not be seen here until Monday evening, Aug. 24. The play received its first performance in Long Branch, Aug. 6; and it was decided then that several changes in the cast were necessary. But, instead of laying the company off, the play went to Boston, where it opened at the Shubert Theater, Aug. 10, for an engagement of two weeks. Rather than leave the Casino dark, the Rainey Hunt Pictures will remain there until the coming of the new play.

ONE-ACT PLAYS GIVEN AT DARTMOUTH

HANOVER, N. H., Aug. 10.—The Dartmouth Dramatic Association presented on the evening of Aug. 1 four one-act plays, two of them for the first time on any stage. The plays were Grant Carpenter's Chinese drama, "The Dragon's Claws," Jack Crawford's dramatization of Kipling's "At the End of the Passage," both for the first time on any stage; Lady Gregory's Irish comedy, "Hyacinth Halvey," and Sutro's "The Bracelet."

"PRINCE OF PILSEN" COMPANY

Perry J. Kelly's company to support John W. Ransone in the all-star revival of "The Prince of Pilsen," has been completed and they are rehearsing at the Berkeley Theater. Besides Mr. Ransone, the cast includes Edn von Luke, Regina Richards, Geraldine De Rose, Claudia Rodgers, Dorothy Delmore, Edward T. Mora, G. Burke Scott, Earl McHaffie, George Myers, and Frank MacEwan. The company opens Aug. 24 at Middletown, N. Y.

OPERA SINGER IN JAIL

BOSTON, Aug. 11 (*Special*).—Florencio Constantino, the grand opera singer, spent four hours in Charles Street jail last Saturday after he had been surrendered by Ida M. Feener, one of three people who bailed him out of the same jail some time ago, when he was sued by Oscar Hammerstein. The singer found new sureties and was released.

Charles Hopkins has engaged Herbert Yost for an important part in "The Marriage of Columbine," which is to be produced at the new Punch and Judy Theater on Twenty-ninth Street, east of Broadway, in November.

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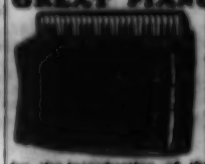

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Vaughan Glaser Speaks of the Requirements of a Successful Stock Company

No one surely is better qualified to speak authoritatively of the requirements of a successful stock company than Vaughan Glaser. For many years Mr. Glaser has been one of our foremost stock actor-managers, having conducted successful organizations in Rochester, Detroit, Cleveland, and Columbus. At present he is playing an engagement at Olentangy Park, Columbus.

In speaking of stock and its needs in an interview in the Columbus *State Journal*, Mr. Glaser said: "Personality may have something to do with my success, as it has with many people in many different professions. But there are so many other things. In the first place, I realized that a stock company must be a stock company in which every member has a chance. Above all things, a stock company must have balance. The old idea was that a leading man must play parts of only a certain kind. He must never "have lines on his face." He must always be in the center of the stage. That is not my idea. I am ready to play any sort of part. The reason why the public tires of some leading stock men is because they force themselves upon the public all the time and do not give the other members of the company a chance."

"Another thing," continued Mr. Glaser, "I do not believe in 'doing society' to secure business. Stock players have not the time to go about very much. If they do, their work is bound to suffer. I believe in keeping the relations between your public and your work on a business basis."

BROOKLYN STOCK OPENS

Grand Opera House Company to Have Entire Stock Field to Itself

What was unquestionably one of the most auspicious stock openings seen in Brooklyn for many seasons occurred at the Grand Opera House on Aug. 3. Noel Travers and his associate players inaugurated their third season at that playhouse with an elaborate production of George M. Cohan's "Broadway Jones." The popular leading man was seen at his best in the title-role, while Irene Douglas's interpretation of Clara Spotswood and Phyllis Gilmore's portrayal of Josie Richards were of high order. George Carleton, Dan Bagnell, and William Elliott, who were also members of last year's company, were seen in congenial assignments. Charlotte W. Daniels, Jack Matthews, Esther Andrews, Reynold Williams, Guy Smith, John Todd, and William Brown were included in the cast. Elaborate floral tributes were presented to each of the Grand Opera House favorites, as well as enthusiastic receptions by the patrons. Mr. Travers has selected "Damaged Goods" for the second week's offering. This will be followed by a series of popular Broadway successes. From the present indications the management of the Grand will find very little opposition in the stock field.

J. Lenoy Davo.

BONSTELLE CO. CLOSES

"Sherlock Holmes" Final Bill of Company at Royal Alexandra Theater, Toronto

Toronto, Aug. 11.—The Bonstelle Players closed at the Royal Alexandra Theater Saturday night, Aug. 8, after a successful season of thirteen weeks. "Sherlock Holmes" was the attraction of the final week. The principal players with this organization were Edward H. Robins, Jane Wheatley, Catherine Proctor, Robert Homans, Beverley West, and Galway Herbert.

RICHARD VIVIAN AT SAN DIEGO

San Diego, Cal., Aug. 8.—Richard Vivian has joined the Empress Theater Stock company as leading man, making his first appearance the week of July 27 in "The Escape." His first work has already won him many friends. Helen Carew, the leading woman, though always to be relied upon for a good performance, acted with more zest and cleverness than at any time since she has been a member of the company, due, no doubt, to the presence of a new leading man.

Marie DeBeau Chapman.

LONERGAN STOCK AT LYNN

Lester Lonergan, through the Paul Scott agency, has engaged the following players for his stock company for Lynn, Mass.: Ted Brackett, Anna Layng, Thomas Pauley, and Wilfred Rogers.

ENID MAY JACKSON AT BALTIMORE

Baltimore, Aug. 10.—Enid May Jackson has replaced Grace Huff as leading woman of the Poli Stock company in this city.

"DAMAGED GOODS" IN BROOKLYN

Duplicating the success made last week in "Broadway Jones," the first production of the season, the Grand Opera House Stock company is offering "Damaged Goods" this week. Noel Travers is seen in the leading role of the doctor. Phyllis Gilmore, Irene Douglas, William H. Elliott, and George M. Carleton are seen in important roles. Other members of the company who appear in the play are Charlotte Wade Daniels, Dan Bagnell, Jack Matthews, Esther Andrews, Harry Gordon, Reynold Williams, and Arthur Mack.

MONTREAL STOCK CLOSES

Montreal, Aug. 11.—The Orpheum Players closed their season on Aug. 8 with "The Conspiracy" as the bill. The offering was rather a poor choice, for it showed none of the company to especial advantage. Charles Mackay as the Sherlock Holmes novelist, and Lillian Kemble as Margaret Holt, made the most of their parts. Brandon Evans as the reporter and Helen Robertson as the Italian adventuress were both excellent. The rest of the company struggled bravely with bits that gave them no opportunity.

W. A. Tremayne.

MR. WILLIAM B. BONNEY. Kreutzkamp.

William B. Bonney made his stage debut with the late Richard Mansfield, with whom he remained for nearly four years. He then went abroad and played in the English provinces in "The Girl I Left Behind Me," playing Major Burleigh. Returning to this country, he appeared with Charles Dalton in "The Sign of the Cross," playing a leading role for over four years. He then joined Viola Allen's company, succeeding Eben Plympton as Phillip in "The Palace of the King," after which he created the part of Bruno Rocco in "The Eternal City," a role he played for three years.

Since then Mr. Bonney has been under the management of Charles Frohman. During the past four years he has been identified with stock. His stock engagements include seasons with the Princess Players, at Des Moines; with the Harlem Opera House company; with the Jefferson Players, in Memphis, and for the past three years with the Poli Players, in New Haven.

JEWELL KELLEY CO. IN 64TH WEEK

Atlanta, Aug. 10.—The Jewell Kelley Stock company is now playing its sixty-fourth week at the Bijou Theater. The engagement will continue throughout the Winter season. Rose Morris is the leading woman, while Jewell Kelley and Vernon Wallace are playing the principal masculine roles. It has been announced that Mr. Kelley will have his own theater in Atlanta, opening in the Spring.

FRANCES McGRATH AT NEW HAVEN

Frances McGrath has been engaged as leading woman of the Poli Stock company at New Haven, opening on Aug. 3 in "When We Were Twenty-one." Miss McGrath recently closed a successful ten weeks' season as leading woman of the Dominion Theater Stock company at Ottawa, Canada.

WINS PRIZE FOR BEAUTY

Bella Cairns, of the New Haven Poli Stock company, has won the beauty contest recently conducted by the Boston *Herald*, and is now considering several moving picture offers. Miss Cairns has been the ingenue in the Poli Stock company all season.

MARY HALL AT CLEVELAND

Cleveland, Aug. 11.—Mary Hall, late leading woman of the Harry Davis Players, in Pittsburgh, has been engaged as leading woman of the Colonial Stock company, in this city. She opened last night in "The Love Route."

WINNIPEG STOCK OPENS

Winnipeg, Man., Aug. 10.—A new stock company opened at the New Dominion Theater on Aug. 3 with "Bought and Paid For" as the attraction. Anne Bronaugh returns as leading woman, while Frank Camp, a former Winnipeg favorite, has been secured for leading man. Fred Cummings and Blanche Chapman, both members of the old company and great favorites here, were also given enthusiastic welcomes.

George E. McEathran.

FAY BAINTER FOR DES MOINES

Des Moines, Aug. 10.—Miss Fay Bainter, leading woman a large part of last season for Mrs. Fiske, and prior to that the head of successful companies in many of the largest cities of the country, has been secured by Elbert and Getchell as leading woman for their Princess Stock company for the coming season. Miss Bainter is at present the leading woman of the Comstock Players, at Albany.

BLACKMORE—BILLINGS

Elois W. Blackmore, who two seasons ago was leading man of the stock company at the Hudson Theater, Union Hill, was married at that place on Aug. 4 to Genevieve Billings, an actress who had recently been leading woman of a stock company at St. Louis.

Joseph Eggerton, of the Crescent Stock company, Brooklyn, has been engaged for New Haven, Poli stock.

NEW PRINCIPAL AT ST. LOUIS

Eleanor Henry Succeeds Venita Fitzhugh as Prima Donna of Park Theater Company

St. Louis, Aug. 8.—Eleanor Henry has succeeded Venita Fitzhugh as prima donna of the Park Theater Musical Comedy Stock company. She made her first appearance Aug. 2 in the principal feminine part of "Little Johnny Jones" and scored a hit. Her excellent voice and pleasing personality have already won for her immense popularity.

Billy Kent in the title role of the Cohan play gave a snappy and picturesque performance. The rest of the principals, including Alice Hills, Maud E. Williams, Roger Gray, George A. Nathanson, Charles Huntington, and Carl Haydn, are all well placed.

Charles Nathanson also departed from the Park Theater company to join the Everywoman company. Mr. Chester Beach will supplant Mr. Nathanson.

Louise Allen, who recently joined the company, is proving a favorite.

PREMIERE OF "MEN"

New Play by H. S. Sheldon Produced by Davis Players at Pittsburgh

Pittsburgh, Aug. 10.—The Davis Players at the Grand presented to-night for the first time on any stage a new play by H. S. Sheldon, entitled "Men." (The announcement of this play under its former title, "A Daughter of the City," appeared in last week's Mirror.) Edward Lynch and Irene Oshier will be seen in the leading roles. Fred House, Hal De Forest, and Jessie Pringle will also appear in prominent parts. Mr. Sheldon is the author of "Havoc," which Henry Miller produced some years ago.

ESSAY MUSICAL COMEDY

Alcazar Players, Headed by Adele Rowland, Present "A Modern Eve"

San Francisco, Aug. 9.—At the Alcazar Theater, Monday night, Aug. 2, the Alcazar Players, headed by Adele Rowland and Charles Ruggles, and reinforced by a large and good looking chorus, ushered in a brief season of musical comedy. "A Modern Eve" was selected as the vehicle to reintroduce this clever pair of stars to local theatergoers. Miss Rowland was seen in her original role of Camille, while Mr. Ruggles played the part of Poingirard. Others who had prominent roles were Ana Tasker, Louise Orth, direct from the Gaiety forces; Louise Brownell, A. Burt Wesner, Kernan Cripps, and Edmund S. Lowe.

NEW PLAY AT DENVER

"The Marriage Tie," by T. C. Gleason, Produced by Gleason Players at Lakeside

Denver, Aug. 9.—T. C. Gleason presented a new play from his own pen at Lakeside, Aug. 3-9, known as "The Marriage Tie." It deals with the Catholic Church on divorce. A husband, unable to make a living for his wife, leaves her to seek his fortune. The wife, relying upon the strength of her religion and with the help of a priest, resists the temptation to go the easiest way. In the end, she is reunited to her husband, who has become a rich man. The play was well received.

PLAYERS SIGNED FOR CALGARY CO.

Through the Paul Scott agency, the following players have been engaged for the stock company to be installed soon in Calgary, Alta.: Frances Brandt, who will play leading roles; Guy Harrington, Charles Payton, Bessie McAllister, Jack Potter, Caryl Gillin, William L. Nolte, and Edith Cooper.

EDMONTON STOCK OPENS NEW SEASON

Edmonton, Alta., Aug. 8.—The Lyceum Players opened their 1914-15 season last Monday, Aug. 3, with "Peg o' My Heart," said to be the first production in stock of this delightful play. "Rip Van Winkle" closed the old season on Aug. 1.

August Wold.

NEW PLAYERS AT MILWAUKEE

Milwaukee, Aug. 10.—Mark Ellison and Edith Speare have joined the Davidson Theater Stock company in this city. Mr. Ellison replaces Walter H. Dickinson, who has been called to New York for rehearsals for a new Fall production. Miss Speare will play ingenue roles.

THE ALISONS FOR DETROIT

Mr. and Mrs. George Alison (Gertrude Rivers), who recently concluded a five years' engagement at the Crescent Theater, Brooklyn, have been secured for the stock company at the Washington Theater, Detroit, and will open there on Aug. 30. They are now at their home in Duxbury, Mass.

ARVINE PLAYERS CLOSE

The Arvine Players closed their successful eighteen weeks' engagement in Orange, N. J., Aug. 1, presenting "Officer 666," with Augustin MacHugh, the author, as Alfred Wilson. Billie Barry scored heavily as Officer 666. His broad Irish accent and sense of humor is splendid. Edna Archer Crawford was delightful as Helen Burton. Helen Courtney as the aunt, and Ruth Bonnaire as Sadie added much to the success of the performance. Others in the cast were William Wainwright, Harold Holland, Roland Lloyd, Edwin Price, Stuart Beebe, Edwin Forsberg, and Thomas DeWitt.

Edna Archer Crawford opened in "The Yellow Peril" at the Lincoln Theater Aug. 3.

Mr. Forsberg is reorganizing his company and will open a permanent stock in the Orpheum Theater, Newark, N. J., Aug. 24, presenting "Bought and Paid For," to be followed by "Officer 666."

GEORGE S. APPLEGATE.

STOCK NOTES

Hardie Meakin has replaced Cecil Bowser as stage-manager with the Poli company at Washington, D. C.

Betty Farrington is playing leading business at the Majestic Theater, Utica. Walter Von Boekman is the character man.

Alice Baker, last season with the Sydney Toler Stock company at Halifax, N. S., is playing this week in Pittsfield, Mass.

Luella Smith opened Aug. 10 in "The Talker" with the Clark Brown Stock company at Hamilton, Ont.

John Phillips has succeeded Vernon Dalhart with the Olympic Park Opera Stock company at Newark.

Perry P. Hopper has returned to New York after a Summer with the 101 Ranch Picture Company and will go into stock.

Agnes Dorntee was engaged to play ingenues in the stock company at Winnipeg, Man., and opened there Monday, Aug. 10.

Carolyn Gates, leading woman of the Felber and Shea Stock company at Erie, Pa., has returned from a vacation spent at Atlantic City.

C. Russell Sage, who has been playing juveniles with the Poli Stock in Hartford, has resigned from that company to take his vacation.

Florence Shirley, recently of the Majestic Theater Stock company at Boston, is in New York rehearsing a part in "Seven Keys to Baldpate."

Frank Hersome, last season with "A Man's Game," has been engaged to play the leading role in the road company of "The Misleading Lady."

Richard Morgan and Margaret Slavin, last season with the Majestic Stock company at Erie, Pa., are entering vaudeville in a sketch called "Help," which Olly Lagedon is handling.

Lenore Phelps, who recently closed with the Clark Brown Stock company in Ottawa, Ont., opened Aug. 3 as ingenue with the Davis Players at Pittsburg in "Are You a Mason?"

"A Stubborn Cinderella" was produced Aug. 10 by the Poli Players at Hartford, with C. R. McKenney, formerly with "A Night in a Turkish Bath" as principal comedian. Arthur Bell is also in the cast.

Jack Rigney has been engaged by Edward Renton, general manager of the Poli Stock companies, to succeed Ramsey Wallace as leading man of the New Haven company. Mr. Rigney opened Aug. 8 in "When We Were Twenty-one."

Maurice Tuttle, the scenic artist, who for the past three Summers has been with the Jessie Bonstelle company at Detroit, Buffalo, and Toronto, and last two Winter seasons with the Municipal Stock company at Northampton, Mass., closed at Detroit Aug. 8.

Jack Marvin, of the Woodward Stock company, closed a successful Summer engagement at the Lyceum Theater, Detroit, and opened at once with the Holden Players at the Majestic Theater, Grand Rapids, for a special five weeks' engagement, after which the company returns to the Cleveland Theater, Cleveland, for the regular season.

The Orpheum Stock company, a repertoire company under the management of Mulholland and Mitchell, are making their first visit to the Pacific Coast, and are at present playing towns in the Sacramento Valley. This organization has been in existence for years, and present drama, musical comedy, and vaudeville. Jack McClellan is their representative in San Francisco.

Edwin Evans, light comedian with the Harry Davis Players, Pittsburgh, Pa., after a ten weeks' engagement, has asked to be released in order to arrange for another engagement for the coming season. He closes on Aug. 15. Mr. and Mrs. Evans (Edith Alward) played the leads in "Officer 666" last season, and there is a possibility of their being featured over the popular priced time this season.

NEW MANAGER AT BENTON HARBOR

BENTON HARBOR, MICH., Aug. 11.—F. A. Polley has purchased a half interest in the Bijou Theater from McElroy and Fitzpatrick and will act as resident manager. Mr. Miller, who has managed the theater for the last two years, is somewhat undecided as to his future plans, but expects to buy a theater soon.

STAGE NOTES

Richard Sterling has been engaged by Cohan and Harris for an important part in "Wanted, $22,000."

Garland Gaden and Laura Lorraine (Mrs. Gaden) are at their country home, "The Orchard," Roosevelt, L. I.

William Bonelli has joined "The Dummy" at the Hudson Theater, playing the role of the father during the absence of Frank A. Connor.

Tom Lewis and William Keough have been spending some time at St. John, N. B., Canada. Mr. Lewis had not visited his native city in forty years.

R. A. Turner has been engaged by Oliver Morosco for the part of Hoheno in "The Bird of Paradise." Mr. Turner has recently been seen in Lubin and Victory films.

Arthur Black has resigned from the cast of "Sari." He is first lieutenant in Company B, Governor-General's Foot Guards of Canada, and left at once to join his organization in Canada.

Doris Hardy has been confined to the house since late in July from an accident on a street car. This will not interfere with her season's plans, as she expects to begin rehearsals the last week in August.

Arthur T. Howard has returned to New York after a Summer with the Wharton Feature Film Company at Ithaca, N. Y., and has begun rehearsals with "Mutt and Jeff in Mexico."

Felix Haney, lately comedian at the New York Hippodrome, has been engaged by Joseph P. Bickerton for the part of Parmacan in "Adele," which opens Sept. 5. Mr. Haney is at present at his Summer home, the "Hi Holler Cottage," St. James, L. I.

Inquiry has been made of the police department of this city by William Daly, who is in a hospital in San Francisco, regarding Henry Daly, his father and an actor who lived at 127th Street and the Southern Boulevard about twenty-five years ago.

Martin E. Mann, well known to Broadway theatergoers and at present playing in Too Many Cooks, is yearning for the simple life. He has purchased a place near Staunton, Va., and after another season or two behind the footlights will spend the rest of his days "down on the farm."

The first of the members of the Century Opera company to arrive in this country since the war began in Europe is Harry Williamson, the young English tenor whom Manager Aborn discovered in Wales, where he was formerly a coal miner and where he worked recently as a stone mason.

Harry English enters a protest against Percy Plunkett's statement that there are no actors on the island of Martha's Vineyard. Mr. English writes: "My wife, Pauline Palmer, and self are at West Tisbury, and we are some actors." Fishing, crabbing and boating are occupying their time.

Taylor Holmes, who is playing in "The Third Party," at the Shubert Theater, was presented with a baby daughter Aug. 6 by his wife, who was Edna Phillips, his leading lady in "The Commuters." Of course Walter Jones, who is also playing in "The Third Party," makes regular allusions to the new arrival.

A dispatch from Olympia, Wash., states that John Cort, Calvin Heilig, president of the Northwestern Theatrical Association; Charles McKee, manager of the Tacoma Theater, their families and a number of their friends spent the latter half of July in camp in the Olympic mountains between Puget Sound and the Pacific.

The evening performance of "A Midsummer Night's Dream," on the campus of New York University, Aug. 5, made the 2,600th open-air performance that Ben Greet has given in America and England. It is interesting to note that during the past twelve years that Mr. Greet has been giving open-air performances in this country, "As You Like It" and "A Midsummer Night's Dream" have been given more than the combined total of all the other plays.

International complications threaten Oliver Morosco's new "Peg o' My Heart" company which Comstock and Gest will play as a season's opening attraction at their Manhattan Opera House, beginning Aug. 15. One of the principal members of the new organization is Peter Bassett, who was with the Laurette Taylor company throughout its six hundred performances at the Cort Theater. It happens that Mr. Bassett is also a lieutenant-on-leave from the British Army, having received his promotion in South Africa for honorable services with the Fourteenth Royal Hussars on the Rovunia River. Lieutenant Bassett has received a curt telegraphic summons to return to London and stand in readiness for military service. Mr. Morosco is endeavoring to procure his release on legal contract grounds.

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AT YOUR SERVICE

A Question Box for Dramatists and Others Interested in Playwriting

R. H. H.—The Society of American Dramatists and Composers, familiarly known as the "Dramatists' Club," which was founded by Bronson Howard, Dec. 15, 1891, is located at 1451 Broadway. Its president is Augustus Thomas. Both men and women are eligible to membership, but for full privileges must have had a dramatic composition professionally produced upon the stage. This requirement does not hold for "associate" members, who need have only a sympathetic interest in the drama.

"Brass Tacks."—No, I do not expect to ever see the "great American play" in the strict sense of the word, the heading of this page to the contrary notwithstanding. Every truly great play contains qualities so universal that the only thing that can localise it in one country is the nationality of the author. But I do believe that we will have great American playwrights; and I say it without reservation, because there is already an international recognition of American dramatic ability and its possibilities.

A. J. G.—Italian plays for the most part concern the relations of husband and wife. They are written realistically enough, but are often lacking in form. Were more attention given to technique they would acquire a more lasting reputation. (2) D'Annunzio is undoubtedly the best known Italian dramatist of to-day. (3) Yes, Roberto Bracco is considered a good playwright. His work is of an intellectual character. He is, perhaps, the greatest champion of women's rights in Italy. His best known play in this country is "Infidele," which was done here as "Comtesse Coquette" by Madame Nazimova.

A Reader, Worcester, Mass.—A reputable play typist, who makes play copying a specialty, will prepare your work in proper form for submitting to managers, at a nominal fee. If you prefer to do the work yourself, you will find full details in an article entitled "The Mechanics of the Manuscript," in the May and June issues, 1912, of the *American Playwright*, published by W. T. Price, at 1440 Broadway, New York. Copies can be secured at that address.

DRAMATIC PLAGIARISM

Action Over "Twin Beds" and "Apartment 12-K" Raises Question as to What Piracy Is

Sir Fretful Plagiary: I can tell you it is not always so safe to leave a play in the hands of those who write themselves.

Sneer: What, they may steal from them, hey, my dear Plagiary?

Sir Fretful: Steal!—to be sure they may; and, egad, serve your best thoughts as gypsies do stolen children, disfigure them to make 'em pass for their own.

—Sheridan, "*The Critic.*"

HAD the theatrical whirlwind sown by the report that "Apartment 12-K," the play by Lawrence Rising recently produced at Maxine Elliott's Theater, is suspiciously like Margaret Mayo's dramatization of William Salisbury Field's novel, "Twin Beds," which was presented out of town last season and is scheduled to come here at an early date, really amounted to anything, it might have had an incalculably great significance in the important matter of authors' protection. Its outcome might have established another precedent to restrain or permit literary theft, not only in this country, but to a certain extent all over the world.

Plagiarism is not easy to define, because even the best definition seems to make theft a comparative thing that may be proven right and proper by clever wording. Of course appropriation of another man's property is not right in any case, but the definition must also tell what a man's property is and when his proprietary rights are being violated, two problems somewhat difficult of solution. In fact, solve the first, and the second is a riddle no longer.

Mere similarity does not mean theft, any more than so-called doubles imply common parentage. No author "invents" anything. The copying of a few external truths means faithfulness to life, not necessarily imitation of another's work. It is rather the arrangement of material that belongs to an author. In that he may be original. And when one work is found to parallel another in not only plan but mistakes, piracy may well be suspected. More important than the parallelism of facts is the sequence of facts, for it is there that the author most clearly shows the individuality of his technique. These things must be borne in mind before such serious charges are brought, or even thought of. The importance attached to the fact that the alleged thief had access at some previous time to the matter believed to have been stolen, is merely because it is an additional precaution that the offender may not escape through a loophole of the law.

There was tried out in New York not long ago the most effective disposition of a charge of dramatic plagiarism that has been made in the history of the American stage. David Belasco produced the two plays in dispute as a visual demonstration to the court before which the case was being tried that they were entirely unlike. The outcome was a prompt dismissal of the charge and a stinging rebuke to the plaintiff. The test was efficient in the particular case, as it would have been in establishing plagiary had there been any there. It was also a needed qualification of charges brought and defended. There was, on the one hand—for the time at least—care in substantiating first impressions of injury done; and, on the other hand, more discrimination in gathering material for playmaking.

It is doubtful that many of these claimants, highly indignant over their alleged grievances, think of the genuine seriousness of their allegations, of the injury such complaints do the accused. The cry that "he stole my play" frequently drowns out reason in the excitement. One claimant, who aroused people to attention by much shouting, found his claims resolved to the ridiculous grounds that his own play and that of the man whom he threatened with legal proceedings contained scenes along the Hudson River. And there the similarity stopped. Of like nature was the charge based on the fact that the same number of characters used Center Entrance. Professor George Henry Nettleton mentions, in his edition of three of Sheridan's plays, a theory of Sheridan's indebtedness to Theodore Hook, who was only born thirteen years after the first performance of the play in which the alleged offense was committed.

On Sept. 11, 1888, "Sister Mary," a play by Wilson Barrett and Clement Scott, was produced in London. The authors were promptly accused of stealing it from a novel called "Hidden Depths." As charges of plagiarism are contagious, another was brought by the author of a drama called "Sister Grace," basing the claim for damages on that fact alone. The latter charge was, of course, readily dismissed. The defense of the first complaint proved that "Sister Mary" was originally contained in a two-act play written by Barrett himself fifteen or sixteen years before the novel was dreamed of. Incidentally, a suggestion was made that Scott and Barrett bring a reverse suit, charging that the novel was plagiarised from their play, and win the point by using the same claim so eagerly pushed by the overreaching novelist. By way of comment, Scott, then editor of the London *Theater*, said in his magazine: "Given a successful play, and there will ever be a pack of anonymous puppies barking at the heels of the authors of the work," voicing what is frequently true, that one hears only of successful plays being plagiarized.

Arthur Edwin Krows.

THE BOOK STALL

Important Facts About the New and Forthcoming Dramatic Publications Given at a Glance

"Mary Goes First."—Play in Three Acts and a Prologue. By Sir Henry Arthur Jones. With an Introduction by Clayton Meeker Hamilton. Garden City, N. Y., Doubleday, Page and Company. (The Drama League Series of Plays.) .75 cents.

"Master Skylark."—A Dramatization of the Book of John Bennett, Prepared for the Use of Elementary Schools in New York City by Anna M. Lütkenhaus. New York, the Century Company.

"Master Pierre Patelin."—Farce in Three Acts. Composed Anonymously About 1464 A.D. Englished by Richard T. Holbrook, Ph.D. Boston, W. H. Baker and Company.

"The Prosecutor."—Drama in Four Acts. By Clifford G. Roe and Clare Teal Wiseman. Chicago, Clifford G. Roe.

"Her Husband's Wife."—Comedy in Three Acts. By Albert Ellsworth Thomas. With an Introduction by Walter Prichard Eaton. Garden City, N. Y., Doubleday, Page and Company. (The Drama League Series of Plays.)

"A Friend of the People."—Play in Four Acts. By Theodore Bonnet. With a Prefatory Epistle to Ashton Stevens. San Francisco, Pacific Publication Company. $1.50.

"Barbara."—Play in One Act. By Kenneth Sawyer Goodman. New York, Vaughan and Gomme. (Stage Guild Plays.) 35 cents.

"The Game of Chess."—Play in One Act. By Kenneth Sawyer Goodman. New York, Vaughan and Gomme. (Stage Guild Plays.)

"Shakespeare's 'Hamlet.'"—Edited by John Livingston Lowes. New York, Henry Holt and Company. (English Readings for Schools.) 25 cents.

"Nova Hibernia."—Irish Poets and Dramatists of To-day and Yesterday. By Michael Monahan. New York, Mitchell Kennerley. $1.50.

AMONG THE DRAMATISTS

Gossip of the People Everywhere Who Write and Have Written Stage Successes

Gertrude Jennings is heard from in a recent report from London as the author of four one-act plays, "The Rest Cure," "Between the Soup and the Savory," "The Pros and Cons," and "Acid Drops."

W. A. Tremaine, who wrote "The Dagger and the Cross" for Robert B. Mantell, and is The Mirror correspondent at Montreal, has been in town on his way to visit Mr. Mantell at his home at Atlantic Highlands.

H. O. Stechhan, of Los Angeles, is the author of "Balboa," a historic pageant which is to be produced there by H. M. Horkheimer during the San Francisco Exposition next year. President Wilson has acknowledged receipt of an invitation to attend.

Ursula Kenne has written a romantic drama entitled "Peg Woffington's Pearl." It will be one of the novelties of the forthcoming season. The stellar role will be played by a prominent young star.

Mrs. Josephine Turck Baker's drama, "By Right of Women," that attacks the "double standard" of morality, was recently produced in Chicago with the sponsorship of the Illinois Equal Suffrage Association. Opportunity was taken to decorate the boxes with equal suffrage pennants.

Charles Klein's new play, "The Money Makers," has been novelized by Arthur Hornblow, and will shortly be published by G. W. Dillingham. The same house will also bring out a novelization of "The Silver King," the melodrama with which Henry Arthur Jones established himself as one of the leading dramatists of England.

Jules Eckert Goodman, whose play, "The Candle of Faith," is to be the vehicle for Otis Skinner this season, is working on a dramatization of "The Memorandum Book," by Will Payne, in which Edward Abeles will play.

Edgar Selwyn recently secured the original writing of "The Regent," this being the first manuscript Arnold Bennett ever parted with, Mrs. Bennett desiring to keep all of her husband's work. Realising how he came near not getting it, Mr. Selwyn immediately inscribed upon the first page: "This is the exclusive property of Edgar Selwyn, and no woman can have it." He added considerably to his fine collection of original manuscripts during his recent trip abroad, obtaining them from Shaw, Galsworthy, Hardy, James, and Wells.

Harriet Ford has the most unusual habit of praising her collaborators, Harvey J. O'Higgins and Joseph Medill Patterson particularly. Her collaborations seem to have ended in nothing more serious than mutual admiration.

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CHIHUAHUA NOTES

Soldiers Fill Theaters—Excellent Time for Americans to Invade Motion Picture Field

CHIHUAHUA, MEXICO, Aug. 4 (*Special*).—As far as attractions are concerned, the blight of Summer heat has been felt by the theaters in this city, as phonopiars and light vaudeville has taken the place of more pretentious productions. Box-office receipts, however, have not fallen off, as the presence in this city of the Northern Division of the Constitutionalist Army insures even crowded houses.

The Indian Repertoire company finished the season at the Teatro de los Heroes on Sunday, July 19, with matinee and night benefit performance for leading man, Jose Figueroa, and leading lady, Guadalupe Indian, respectively presenting at each performance a masterpiece from the pen of Spain's premier dramatist, Jose Echegaray. The Indian company is now playing at the Crawford Opera House in El Paso, Texas.

For two nights recently the town was in darkness, due to a tieup of the railroads to the American border, because of immense washouts, and the consequent exhaustion of the coal supply. Naturally all theaters suspended—that is, all except the Alcazar. Manager Fred Williams installed a gasoline engine and dynamo, and the Alcazar continued as usual.

Bob Nymous is now showing Warner's features at the Cine Club, and reports splendid houses.

It is persistently rumored that an American firm is to open up a new moving picture house here, and run a General Film Company's programme. If this rumor is confirmed, the new theater will, in all probability, be the first in Mexico to run an exclusive "Licensed" programme.

Now that peace is in sight, things in the amusement line ought to pick up wonderfully. As soon as the road is open to Mexico City there will, no doubt, be a far larger number of attractions. Now is the time for American producers to invade the Mexican moving picture field in earnest and avoid a repetition of the pre-revolutionary conditions, when European manufacturers held a complete monopoly. American films take very well here, and the field can be dominated with a little effort.

HARRY B. ORT.

ALBANY

"Ready Money" was excellently presented by the Comstock Players at Harmanus Bleecker Hall week of Aug. 3-8. The cast had been carefully selected, and the various members of this capable organization were seen to the very best advantage. This was the farewell week for both the leading man, Frank Thomas, and Gladys Wilcox, the clever ingenue of the co. Business continues up to the full capacity mark, and Manager E. M. Hart is to be congratulated upon the highly successful engagement of this co. of stock players, especially during a season when conditions have not been generally prosperous. This week, "Fifty Miles from Boston."

Proctor's Grand offered a splendid bill week of Aug. 3-8. For the first half Stella Tracey, the dainty comedienne, was the headline act; the latter half Edith Helena, grand opera singer, held the leading position on the programme. Among others appearing were Frank Bush, Waldron Brothers, and Dashall-Griffith co. Big audiences prevailed the entire week.

At the Electric Park Theater Gertie Le Clair and her "Picks" and the Isabelle Sisters were good drawing cards.

Frank Abbott, formerly of Miner's People's Theater, New York city, is the newly-appointed resident manager of the Empire Theater by the Columbia Amusement Company. Mr. Abbott announces the opening of the regular burlesque season Aug. 17 with "The Gay New Yorkers."

GEORGE W. HENRICK.

CHICAGO NOTES

"Pair of Sixes" Opens at the Cort—Other Attractions Continue

CHICAGO, Aug. 11 (*Special*).—Signs of activity marking the oncoming season are already in the air. Road companies are assembling with great hub-bub and some little ceremony; several large attractions are in the making, and along the Rialto many leading lights of the profession proudly assure the listener that they have the chance of a lifetime. Everything taken into consideration, the season 1915 promises to be a record-breaker with good old-fashioned melodrama on the ascendancy.

Manager Hermann, of the Cort Theater, has been on the jump since the closing of "Help Wanted," with the result that his pretty little playhouse was in readiness for the opening on Aug. 6 of Edward Peple's "A Pair of Sixes." The farce possesses many merits. The theme is extremely novel, and in many ways constructed with sure-fire ingredients of pleasing character. Mr. Frazee has assembled an excellent company.

"Daddy Long Legs" continues to hold forth at Powers's Theater. It is one of the most solid successes here in recent years.

"Peg o' My Heart," at the Garrick Theater, with winsome Peggy O'Neil in the stellar role wins new friends at every performance.

"The Whirl of the World," at Cohan's Grand Opera House, is living up to the established reputation of that popular stopping place and playing to audiences testing the capacity of the house. The "Whirl" easily takes first place over all competitors in the field of lavish display, without resorting to offensive cheap vulgarity.

Ravinia Park having passed through the experimental stage of grand opera at popular prices, the management is pleased with the evidences of its policy, even though encountering many obstacles which would have discouraged less adventurous spirits than those who made the scheme possible.

Oliver Bailey is here organizing a company in "The Under Dog," which will tour the Stair and Havlin Circuit, opening at Indianapolis, Aug. 31.

Dave Lewis has bought "The Blindness of Virtue" from William Morris, and will put it on the Stair and Havlin Circuit.

Ed. Rose reached Chicago on Friday of last week, and on Saturday began rehearsals of "When the City Sleeps."

Kilgi, Gamble and Bickham start rehearsals Aug. 23 on "Maggie Pepper," in which Isabelle Randolph will be starred. Miss Randolph is now in Denver on a visit, but will reach Chicago soon.

GEORGE B. COX.

BOSTON NOTES

"Dancing Duchess" Opens Shubert Season August 13—New Company in "Under Cover"

BOSTON, Aug. 11 (*Special*).—"Under Cover," which ran for two hundred and twenty-six performances at the Plymouth during the latter half of last season, is shortly to be seen in New York and Chicago. A third company has been organized, and reopened the Plymouth last Saturday (Aug. 8). The cast: James Duncan, Roy La Rue; Harry Gibbs, Robert Shaw; Peter, Harry Raymond; Daniel Taylor, W. H. Randall; Sarah Peabody, Dorothy Hayes; Ethel Cartwright, Jean Haven; Amy Cartwright, Wanda Carlyle; Michael Harrington, Theodore Kobrwald; Lambart, Ralph Morehouse; Nora Rutledge, Clara Muschenheim; Alice Harrington, Josephine Park; Monty Vaughan, Edward Wolfe; Steven Denby, Rochelle Fellows.

The new company, which will be sent through the Middle West, compares well, in most of the parts, with the original cast, which is to go to New York. The receipts for the two performances of Saturday went to the fund for the sufferers from the Salem fire. Mayor Hurley and other Salem officials were present Saturday night.

On Thursday (Aug. 13) the Shubert will reopen for the regular season with a Viennese operetta, "The Dancing Duchess," which will shortly go to the New York Casino. The music is by Milton Lusk and the book by R. H. Burnside and C. V. Kerr. In the cast will be: John Hyams, Lelia McIntyre, Herbert Corthell, William Burress, Ada Lewis, and Flavia Arcaro.

Manager E. D. Smith announces that the other Shubert houses will begin their regular seasons as follows: The Majestic, Aug. 24, with "The Maid Maid," a new musical comedy, of which Philip Bartholomae is producer and part-author, and which will feature Alice Hegeman; the Wilbur, Aug. 31, with Will Hodge in "The Road to Happiness."

Mizzi Hajos, if she is not held up in Europe, as she was reported the other day to be, will reopen the Colonial on Aug. 24 with "Karl."

Dave Montgomery was among the somewhat disgruntled passengers of the Mauretania, who made their way the other day from Halifax to Boston.

The Motion Picture Exhibitors' League of Massachusetts had an outing at Nantasket last week to celebrate the repeal of the law restricting continuous exhibition of film to twenty minutes.

FORREST IZARD.

SAN FRANCISCO

Holbrook Blinn's Princess Players Open Season at Columbia Theater

The Columbia Theater reopened Aug. 10 with Holbrook Blinn and a co. of players representing his Princess Theater in New York, with a repertoire of one-act plays.

The Alcazar commenced its musical comedy season Aug. 4 with "A Modern Eve." Adele Rowland is heading the co. Charles Ruggles, a former star at this house, is playing leading headline roles.

The Cort is continuing its Rainey Pictures known as the Series of 1914.

The Gaiety is now in its last week of "Cabiria."

The Orpheum's bill last week consisted of Chrystal Herne, Vinie Daly, Edmond Hayes and co., the Wharry Lewis Quartette, Ward, Bell and Ward, M. Bellow, Prince Lai Mon Kim, and Pallenberg and his Bears.

At the Empress the headliners were the Six Malvern Comiques and Tom Waters and co. Waters gave part of "The Candy Shop," in which he was seen at the Gaiety. La Diodema and William Lampe composed the bill.

Pantages had "The Schoolmaster," with Hendricks and Belle Isle as principals.

A. T. BARNETT.

BUFFALO

The Alexander Children scored such a hit last week that an arrangement was made to keep the talented little folk here at Shea's Aug. 9-10. The Redheads are also on the bill for their annual engagement. A typical Shea bill was offered.

The Social Maids opened the Gaiety Aug. 5-10 with "Success."

This is the opening week of the 5th season at the Academy Aug. 5-10 of continuous vaudeville. The house was filled to the doors. Joe Brennan satisfied his home's people. The Taxee Dixson Girls and Quinn Brothers and Drake were among the others on the bill. Photoplays followed.

At the Olympic Aug. 5-10 Pete Baker, of Chris and Lena fame, headed the bill.

The Garden opened Saturday night, Aug. 10. The first offering will be "The Bleeder Makers."

J. W. BARNES.

ATLANTIC CITY

"Vanishing Bride" Goes to Storehouse—Savoy Theater Presents Vaudeville

David Belasco's "Vanishing Bride," with Janet Beecher and Thomas Wise, which opened at Long Branch on July 27, played the Apollo Theater the week of Aug. 3. Despite extraordinary effort and personal work on the part of the famous producer he was obliged to telephone New York on Wednesday, Aug. 5, to remove all signs and to stop the sale of tickets at the Belasco Theater. The only destination of the "Vanishing Bride" known here is the storehouse.

The piece was a farce adapted from the German by Sydney Rosenfeld. It depended upon a series of situations, which were extremely hackneyed or failed to be sufficiently humorous to excite laughter in quantities calculated to produce success. Particularly noticeable was the fact that the cast failed to make an adequate showing of their talents in the vehicle chosen.

"Under Cover" inaugurated the New Nixon as a dramatic house on Saturday night, Aug. 8. William Courtenay and Lily Cahill were in the leading roles of the melodrama. The piece is the first of a series of productions assigned to this house by A. H. Woods for the coming weeks.

Lew Fields in "The High Cost of Loving" is due the week of Aug. 17. In inaugurating Sunday night performances, the theater tries a new line of law opposition that is as yet untested, but which is not expected to encounter any direct fighting against the new policy.

Ben Harris returned to Atlantic City with a five-year lease of the Savoy Theater in his pocket the week of Aug. 3, and introduced vaudeville of his booking to the boardwalk for the first time since the burning of the old Ocean Pier three years ago. Eva Tanguay was the headliner, being booked for two weeks. Only the presence of Miss Tanguay on the bill preserved the demeanor of the acts lined at Keith's for the same week. Harris admits that he is out frankly in opposition to the Keith Theater, which is not as centrally located, though in a more modern house.

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EDMONTON

Changes in Theater Management — "Kitty Mackay" Opens New Season

Pantages Theater: Pony Moore's Seventeen Jolly Tars, featuring Fifi, a slip of a girl, headlined the week of July 27, and "got over" nicely.

Colonel William F. Cody (Buffalo Bill), who was here with the Sells-Floto Circus, was elected an honorary life member of the Edmonton Industrial Association at its weekly luncheon on July 23, when he delivered a short address. Seven hundred members of the organization were present.

Professor Loree and Lillian May, tango dancers, and Doris Dean, vocalist, were featured at the Bijou Theater the week of July 27.

George Hammond has purchased the Garland Theater, formerly owned by S. Nanklin, of Toronto. The house will be renovated throughout.

On the occasion of the farewell visit of H. R. H. the Duke of Connaught, Governor General of Canada, and his family, Mayor McNamara declared a civic holiday on July 27, the day being given over to receptions, band concerts, picnics, and sports.

W. J. Stark, secretary-manager of the Edmonton Exhibition Association, reports that every department has been filled for the annual fair and race meeting Aug. 10-15.

George Dumond, formerly manager of the Empire Theater, has disposed of his interests in the Lyceum Theater to F. J. Purdy, manager of the last-named house, and will devote all his attention to the Western Canada Theaters, Limited, in the prairie provinces. The Empire opens the season of 1914-15 with "Kitty Mackay" on Aug. 10, following with Guy Bates Post and co. in "Omar, the Tentmaker."

August Wolf.

CALGARY

"Kitty Mackay" Opens New Season—Improvements in Grand Theater

Pantages had another good bill July 27-Aug. 1, headed by an Underworld playlet, "Night Hawks." It has plenty of action, and was capably presented.

The Grand reopens Aug. 10 with "Kitty Mackay," and the other attractions so far booked are a guarantee that Calgary theatergoers will be well entertained during the coming season. This house, which was already the finest in Canada, has been thoroughly renovated. The new decorations in the lobby are very artistic. Additional smoking-room accommodation has been provided, and a waiting-room for the use of people waiting to complete their party has been built off the lobby. Another improvement which will add greatly to the comfort of patrons is a glass partition, which shuts off the body of the house from the foyer and will eliminate all noises and drafts.

George H. Dumond, formerly house manager, who was sent last season to take charge of the Empire, at Edmonton, returns as house manager of the Grand.

David H. Wallace, late of The Mirror staff, was in Calgary this week in advance of "Omar, the Tentmaker."

George Fosser.

MONTREAL

The Orpheum Players gave an extremely good presentation of "The Concert" week of July 27, Charles Mackay doing an exceptionally clever piece of work as the erratic musician. Arani Brandon Evans as the level-headed doctor did good work, and Sam Reed gave a capital sketch of the caretaker of the bungalow. Lillian Kemble as the musician's wife, and Minna Gombel as the frivolous Flora, are both to be credited with successes. Luella Smith gave a neat characterisation of the love-sick companion and secretary.

Whether it is owing to the war scare or not, the many announcements that generally fill the local papers at this time with forecasts of the season seem to be wanting. It is now pretty well assured that both the Princess and His Majesty's will run first-class attractions, the former playing Shubert attractions, and the latter K. and E. His Majesty's will be under the management of E. C. Whitney.

"A Little Child Shall Lead Them" is the bill at the Empire, while the Roma Road Stock presented "The Devil" at the Grand.

W. A. Tremayne.

WINNIPEG

Last week was the opening week of the Walker, New Dominion, and Orpheum theaters. At the Walker the attraction was "Kitty Mackay," direct from New York, to open the season in Winnipeg, Calgary, Edmonton, and other western houses under the contract of the Western Canada Theaters, Ltd.

The Pantages closes a very successful Summer season, and opens the Fall season with a very promising bill.

The Orpheum opens with a strong bill, the headliners being Jesse L. Lasky's "The Beauties."

1914-15 promises to be a successful season in the theater business.

George E. McHaverman.

SEATTLE

At the Metropolitan the attraction was "The Man Inside" July 26-Aug. 1, which drew houses averaging good business. In the cast were Alice Fleming, Anita Dee, Nina Guilbert, Marie Van Tassell, James Guy Usher, Michael Hooley, Neil McKinnon, and others, who contributed to the success of the performances.

The Empress Theater is under new management, Marcus Loew being the lessee.

The opening of the Panama Canal for traffic is expected to have an important effect on conditions on the Pacific slope.

Benjamin F. Messervey.

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SAN DIEGO

"Omar" Pleases—Exposition Stock Co. Moves to Spreckels—Spanish Festival at Beach

Guy Bates Post, in "Omar, the Tentmaker," came to the Spreckels for two days, on July 25-27. The performance was one of the finest that has been seen here in some time. On Monday evening Mr. Post was taken ill during the first act, and was removed to the Grant Hotel, leaving his understudy to complete the performance. It is doubtful if many of the people attending knew that a change had been made in the cast. The play drew three capacity houses. Mr. Post was able to leave with the co., and it was thought that he would be able to resume work the following evening.

The Exposition Stock co. at the Gaiety Theater appeared in "Cap Cod Folks" for the week of July 27, and the play won a favorable impression. H. D. Watson was cast for the part of country bumpkin, and appeared at his best. It is the first part that he has had which really gave him a chance. Edna Marshall in the part of Cis was captivating. Miss Evans gave a good performance of Aunt Prue. On Aug. 3 the Exposition co. moved over to the Spreckels for four weeks, while the Gaiety Theater is being remodeled. After the run of the Exposition co. the Spreckels will house the Orpheum shows with a matinee almost daily. The Orpheum shows have not been seen here for a number of years.

The Barnum and Bailey Shows will be seen here Sept. 17. San Diego is always eager for any of the big tent shows.

The Vampire headed a fine bill at the Savoy for the week of July 27.

The new Broadway Theater opened as the only theater showing all feature films in the city on Aug. 2.

Coronado held a Spanish Festival during the first week in August. This is always one of the many society events of San Diego's season.

Marie de Beau Chapman.

CINCINNATI

Affairs in the amusement world here are about as dull as the Follies without the female contingent of the chorus. The Summer season, now on the wane, holds nothing of excitement, and the only interest manifested is for the coming theatrical season.

The first announcement for the regular season is "Help Wanted" at the Lyric, which will be the first dramatic production there after a preliminary season of Howe's Travelogue Pictures. The Lyric has enjoyed a prosperous Summer season of pictures, charging only 5 cents admission.

Announcement is also made that "Cabiria" is booked for the Grand next, playing a short engagement before the regular opening of this house. Your correspondent recently saw this picture in Chicago, and makes prediction that the Grand will have the most successful picture engagement ever had in this city.

The Walnut, as usual, will open Labor Day, and play a season of Stair and Havlin attractions. The opening bill has not been announced. The name of the local manager selected by Anderson and Ziegler to succeed Willis Jackson has not yet been announced.

The Cincinnati Summer Symphony Orchestra opened a return date at the Zoo Gardens, succeeding Thavlu's Band, which has proved the most popular attraction the Gardens have had this season. The orchestra will continue until the last week of the season, when John C. Weber's Pryfie Band will be heard, opening Aug. 30.

Keith's still continues to pack them in three times a day with its 10-cent Summer vaudeville shows. Margaret Bawtelle Duffy is the headliner for week of Aug. 3, presenting her musical act, "The Rig Surprise."

Good vaudeville is also seen every week at the theater at Chester Park.

Coney Island and the Lagoon continue to draw large crowds.

John Redhead Froome, Jr.

ST. PAUL

The Knights of Columbus are holding their convention here this week, and it was largely for that reason that the Huntington Players put on "The Parish Priest" at the Shubert Aug. 2-8. For the third time since his advent at the Shubert, Wright Huntington appeared in the role of a priest. He was ably assisted by his fellow players. Louise Gerard returned to the cast as Katherine Corrigan. Molly Fisher, who succeeded Ethel von Waldron last week in the leading role, appeared as Agnes Cassidy, and Florence Wright played Helen Durkin. "The Servant in the House" Aug. 9-15. "The Village Postmaster" Aug. 16-22.

A new policy, that of opening the week with a Monday matinee instead of Sunday afternoon, was inaugurated at Marcus Loew's Empress Aug. 3-9.

"The Blue Mouse" played to the biggest Monday it has had with the "Mr. Barnes of New York" film.

Nelson and his Band will go on tour Oct. 5 and close Nov. 2. The band will go as far West as Spokane, Wash., then South to Salt Lake City, and Ogden, Utah, and into Oklahoma. William Warvelle Nelson will again have charge of the Metropolitan Opera House orchestra in addition to the road enterprise. Otto Heger has accomplished marvels as his manager.

Joseph J. Pfister.

LONDON, ONT.

The London Old Boys' Reunion is being held Aug. 3-8, and the thousands of old boys and old girls and their friends are being royally entertained.

The Leon W. Washburn Mighty Shows are at Queen's Park, and are a strong and clean attraction. Band concerts, aquatic sports on the river, masked parades, and other events furnish unlimited amusement for the visitors and everybody is having a good time.

The company at Springbank Park Theater is putting on a musical comedy called "The Seminary Girls," and the moving picture theaters are all doing good business.

The Grand Opera House is in the hands of decorators, being thoroughly overhauled and redecorated for the opening of the season.

C. E. A. Webbe.

PITTSBURGH

The Davis Players were seen to advantage Aug. 3-8 in "Are You a Mason?" at the Grand. Edward Lynch was well cast in the role of Frank Perry, while Irene Oshier made a pleasing Mrs. Perry. Jessie Prinale, a former member of the co., is again with this organization, and appeared in this piece in the role of Mrs. Bloodgood; she handled the role with skill and humor, and was given an enthusiastic reception. Fred House, Hal De Forest, and other members of the co. were well cast. H. S. Sheldon's "Men" followed.

A good bill was presented at the Motordrome Aug. 3-8, including Powers's Elephants, Daredevil Oliver, Bounding Pattersons, the Latells; also motor races and band concerts.

The Annette Kellerman photoplay, "Neptune's Daughter," ended a nine weeks' engagement at the Nixon Aug. 8, and was followed by Hall Caine's "The Christian" in photodrama.

"Hiawatha," the Indian drama at Squaw Run, will run another week, marking its ninth week. It will then be taken to Cleveland, and then to Philadelphia for engagements. Paul J. Rainey's 1914 African Hunt Pictures opened an engagement at the Alvin week of Aug. 10.

Both the Victoria and Gayety theaters open on Saturday night, Aug. 8, with burlesque.

Dan J. Packinham.

PORTLAND, ORE.

Newest of Class A motion picture houses in Portland is the Sunset, at Broadway and Washington, opened on July 31. This was formerly the Arcade, but several months' labor and an expenditure of $30,000 have built a theater practically new. Lighting and ventilating are ultramodern, and the ushers are neatly frocked young women. J. J. and J. A. Jennings are the owners.

The last week of July was the last week of Sullivan-Considine management of the Empress, prior to the new Marcus Loew regime. A bill of unusual merit, headed by "A Modern Cleopatra," drew good houses during the entire week. The Loew management assumed charge on Monday, Aug. 3.

The Imperial Grand Opera co., headed by Madame Liane Doree, did excellent business for Pantages.

"The Strangers of Paris," Bolasco's dramatization of Belot's novel, did a fair business at the Broadway Heilig, making the fifth consecutive week of the canvas screen offered by the Heilig management this Summer. A return to three dimensions was effected by the arrival of "Omar, the Tentmaker," on Aug. 2.

George W. Kilton, late of the Pantages Circuit, is now market gardening at Beaverton, near Portland, and is a frequent actor in the Portland public market.

John P. Logan.

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FROM PARIS

New Playlets at Comédie-Française—Motion Pictures Affect Grand Opera

For the Comédie-Française there is no "season," and as it remains open all the year round important or interesting plays are often produced in the Summer months when other theaters have closed their doors.

In the present instance the two plays that form the new programme are admirably suited for hot weather, but while they are extremely diverting, still they possess a certain literary finish that makes them worthy of the House of Molière.

With "L'Essayeuse," a cleverly written little playlet by M. Pierre Veber, the critic has at last turned his pen to something above farces. Lise and René are happily married and live in the country, but as one is never contented even with happiness, Lise wonders if her husband could ever fall a prey to another woman's charms. To try him she invites a girl friend, who has recently divorced her husband and is therefore proof against mere men, to visit them, and begs her to flirt with René while she is out. The flirtation scene is a model of wit and tact. Of course Germaine, the "essayeuse," is caught in her own trap and gives way in an astonishingly short time to the young man. They have just arranged a rendezvous when Lise returns. Germaine naturally tells her that René is irreproachable, and Lise is so delighted that she confesses the whole truth to her husband, to the great discomfiture of her friend. The weak point of it is that no woman would be quite so foolish as to endanger her happiness out of idle curiosity.

Mlle. Gabrille Robinne proved that she is more than one of the most beautiful women in Paris. She played Germaine with feeling and a remarkable lightness of touch. Mlle. Maille is tender and naive as Lise, and M. Dessonne would be a fine "jeune premier" if he would take a little more trouble and lose a little weight.

"Le Prince Charmant," of Tristan Bernard, shows that delightful humorist at his best. There is little or no plot, but the characters are so wonderfully real and there is such an abundance of wit in the lines that the three acts do not seem long.

M. André Brunot does not seem to have got all there was out of the part of Gaston, the young man who gets around everyone and who lives on illusions concerning different schemes for raising money that always fall through at the last moment. Bibiot excells in portraying simple, good-hearted bourgeois, and Léon Bernard gives a humorous and very real study of "L'Oncle Arthur." M. Granval again proves himself a clever caricaturist, and M. Denis d'Inès, late of the Odéon, made his debut at the Comédie-Française in a mere scrap of a part. Mlle. Marie Leconte is one of the most winsome, charming, adorable actresses I know. She has such tender, delightful, irresistible little ways. Mlle. Kolb is a motherly old soul and Mlle. Dussane is very diverting.

After the bankruptcy of the Odéon it is now the turn of the Grand Opéra, and MM. Messager and Broussan, the managers, who have just handed in their resignations, find themselves in very much the same financial difficulty as that which confronted M. Antoine a few months ago. But what gives rise to no little surprise is the fact that in the Fall of last year, when the Minister of Beaux-Arts was examining the renewal of theatrical managers' privileges, MM. Messager and Broussan were eager to remain at the head of the Opéra. And yet they find themselves suddenly unable to hold out to the end of their term (Dec. 31) and decide to abandon their post at the end of July. This, too, in the midst of an exceptionally brilliant year. The five representations extraordinaires of "Parsival" in January brought in an average of 40,000 francs per performance, and later in the regular repertoire it furnished a brilliant series. Then from May 14 until June 6 the Opéra was let to the Russian Ballets at a large figure. All this, however, does not seem to offset the poor receipts made by the ordinary repertoire, which has been so neglected that "Rigoletto" and "Faust" now form practically the only standby. The cause of the present crisis is due in part to the ever increasing competition of the cinematograph. Another reason is the very high prices of the seats at the Opéra. The ordinary public cannot afford to pay for them and therefore go on "Billets de Faveurs." This sounds queer, I know, but it is none the less true. Nearly all the habitues of the Opéra cannot afford their seats and go for nothing! M. Jacques Rouché has agreed to take over the management in September. He, of course, assumes no responsibility as regards engagements contracted between the old management and artists, musicians, composers, etc. It is nevertheless known that he will produce "Antar," of MM. Ghekri-Ganem and G. Dupont, probably in November.

T. DE ARGAMASSA.

ROCHESTER

There were several things to attract good-sized audiences to the Family, and several to satisfy them when they arrived—a clean lobby, a brightened auditorium, an improved seating arrangement, and a good entertainment. A melo-dramatic comedy sketch, entitled "The Slick-Up-Man" was the headliner.

Thoroughly renovated and remodeled and the only theater on Main Street, The Club, formerly the Shubert Theater, opened on Aug. 10. The theater will play Progressive Circuit burlesque, the first time it will have been offered in this city, and promises are made for attractions new in every way and composed of the best possible material.

ROBERT HOGAN.

RICHMOND

Lyric Opens with Vaudeville—La Verne Co. Which Includes John Bunny Opens Aug. 17

It is with genuine regret that the theatregoers will greet-by to the old Colonial Theater as a vaudeville house Saturday night, Aug. 1. The theater is now undergoing repairs, and will open Labor Day, when the Grayce Scott Players return.

We are glad to report good tidings for the Lyric Theater, which opened for its regular season Monday, Aug. 3 with Keith vaudeville; five big acts and two photoplays. The theater will be under the management of Charles W. Rex, who declares that the Lyric will give the finest vaudeville attractions at popular prices ever offered in Richmond.

Manager Rex is popular and well known in local theatrical circles, and while he has no easy task on his hands in establishing the Lyric as the successor of the Colonial in the affections of the public, there are many reasons to believe that he will succeed. He has personality, original ideas—and he is bent upon giving theatregoers more than their money's worth. The Lyric has been thoroughly renovated, and being only a year old it presents a very attractive appearance.

The first half of last week the bill included the Nat Nazarro Troupe, Juggling La Bella, Mack and Sangster, Etta Byron, Roy Sumner and co. and Phillips and White. The last half had "Consul" and his consort "Betty," the Von Hallans, Cantwell and Walker, James Gilden, and the Leo Carroll Trio.

The Bijou Theater last week showed "Cabiria" to large audiences.

Manager M. L. Hofheimer announces the opening of the Empire Theater with the coming of Lucille La Verne co. presenting John Bunny himself week of Aug. 17.

F. P. MCCONNELL.

JERSEY CITY

Keith's Theater continues to do a big business with the clever vaudeville offered. Hardeen, the handcuff man, continued for second week in an entire change of programme.

The Log Cabin and Jersey Airdome are doing a big business.

The business at Palisades Park Rustic Theater continues very good.

"The Pink Panthers," was splendidly acted at the Hudson Theater, Union Hill, Aug. 5-8 to packed houses. As the poor husband, William H. Sullivan was fine, as was Susanne Jackson as the dissatisfied wife. Other good parts were by J. Arthur Young as the business man, Harrison Garrett as the reporter, Estelle Morton as the dowdy gossiper, and Rose La Verne as the maid.

Rachel H. Craig, of Bayonne, N. J., has joined a stock co. at Buffalo, N. Y.

Richard A. Wolf, of this city, left Aug. 6 for Trenton, N. J., as electrician with Bert Baker's Box Tea Girls Burlesque co.

Hardeen, the handcuff man, took one minute and thirty seconds to escape from the Hudson River Aug. 4, after he had been shackled hands and feet by the police at one of the public docks.

Frank Fogarty is booked for a return date at the Log Cabin and Jersey Airdome.

WALTER G. SMITH.

MARRIED

Berkeley Haswell, who has for several years been under the management of John A. Himmelein, was married in Buffalo on July 21 to Miss Grace Cool. Mr. and Mrs. Haswell left for a trip down the St. Lawrence.

DEATHS

FRANK JACOBY, head fireman of Nixon's Apollo Theater Atlantic City, died from heart failure on Sunday, July 26.

SAMUEL BRENTON WHITNEY, one of the most famous organists of the country and widely known as a composer of sacred music, died Aug. 1 at the home of his sister, Mrs. James B. Jones, of Woodstock, Vt.

CHARLES FRANCIS BOURNE, A writer of short stories and at one time an editor of Collier's Weekly, died on Tuesday at the Hotel Belmont where he had made his home. He was forty-nine years old.

MRS. GERTRUDE SIMON, wife of Dr. S. W. Simon, of 650 Tyler Place, Union Hill, N. J., passed away recently at her home. She was formerly well known on the stage, having appeared with James O'Neil in "Monte Cristo," in "The Man in the Moon" at the Casino, and in other well-remembered attractions. She was buried in Holy Cross Cemetery, Jersey City. Mrs. Simon was a sister of Miss Mabel Natalie (Mrs. Severin De Depp) and Ethel Milton, both of whom are now on the stage. Her mother and a little daughter also survive. She was thirty-one years of age.

HARRY WILSON, an old-time actor and a veteran of the Civil War, died at Vineland, N. J., Aug. 3, at the age of seventy-nine years. He went on the stage when fifteen years old, and after appearing in many juvenile roles enlisted as a cavalryman in the Union Army in 1863, and rose to the rank of lieutenant. After the war he returned to the stage. He was the original Col. Prime in Denman Thompson's "Old Homestead" company.

MARION MORDAUNT, wife of the late Frank Mordaunt, died in Buffalo on July 22. She was born in Leesburg, Va., and was married to Mr. Mordaunt in 1883. She made her first appearance on the New York stage at Wallack's Theater in August, 1882, as Aunt Union in "Hoi Polloi." During her career she appeared in many leading roles. She was buried in Woodlawn Cemetery in this city, on July 25. Mr. Mordaunt died Oct. 13, 1906.

JOHN SAVAGE, actor, died Aug. 2, in the Pinehurst Hospital. Mr. Savage was born in Ireland, and was fifty-eight years old. He took to the stage early in life, and made his last public appearance last Winter in "A Thousand Years Ago." He had appeared with Barry and Fay in "The Old Homestead," "Adonis," and "1492."

H. BROOKS HOOPER, a well-known theatrical publicity man, died on Wednesday morning, Aug. 5, of apoplexy at his home in Oswego, N. Y. His remains were sent to his sister in Holbrookland, Mass., where he was born fifty-five years ago. He leaves a brother, John, and one sister, Mrs. Fogg, both living in Marblehead. Mr. Hooper during his theatrical career had managed many stars. The last three years he was general business representative of Phil Maher's stock company, and Mr. Maher, who is in New York, was looking forward to their opening on Labor Day. In his younger days he had managed the Corrine Opera company for the late Agnes Kimball, John and Lillian Kennedy, the Brook for Liberty company, and many others. He had also worked for Charles E. Gilmore as general manager on the Gilmore Theater Circuit before going with Phil Maher.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

CALL of the Cumberland (Gaskill and MacVitty): Ottawa, Ill., 26. Rock Island 27. Washington, Ia., 28.

CALLING of Dan Matthews (Gaskill and MacVitty): Ft. Atkinson, Wis., 27. Beaver Dam 28. Oshkosh 29.

CLARKE, Harry Corson, and Margaret Dale Owen: London, Eng., 3-Sept. 5.

COBURN Players: Lake Placid, N. Y., 12-14. Rochester 15. Bay View, Mich., 17-19. Ludington 20-22.

DADDY Long Legs (Henry Miller): Chgo, March 16—indef.

DON'T Lie to Your Wife (Co. A: Primrose and McGillian): Stoughton, Wis., 12. Beaver Dam 14. Oshkosh 15. Green Bay 16. Wausau 17. Fon du Lac 28. Neenah 24. Eau Claire 25. Winona, Minn., 27.

DON'T Lie to Your Wife (Co. B: Primrose and McGillian): Kankakee, Ill., 30. Farmer City 31.

DUMMY, The (Play Producing Co.): N.Y.C. April 13—indef.

ELOPERS, The (Harry L. Cort): Chgo, June 27—indef.

EVERYWOMAN (Henry W. Savage): New London, Conn., 13.

GREAT Divide (Primrose and McGillian): Luddington, Mich., 13. Chetorgan 17. Traverse City 22. Manistee 23. Bay City 29. Saginaw 30.

GRIEF, Ben, Players: Alpena, Mich., 12. Mackinac 13. Charlevoix 14. Manistee 15. Muskegon 17. Grand Haven 18. South Haven 19. Benton Harbor 20. Dowagiac 21. Gary, Ind., 22. Logansport 24. North Manchester 25. Decatur 26.

GREET, Ben, Players: Memphis, Mo., 12. Lancaster 13. Macon 14. Elsbury 15, 17. Louisiana 16. Vandalia 18. Fulton 20. Centralia 21. Fayette 22. Salisbury 23, 24. Carrollton 25. Richmond 26.

HIGH Cost of Loving (Al. H. Woods): N.Y.C. 16—indef.

INNOCENT (Al. H. Woods): Asbury Park, N. J., 24-29.

KITTY MacKay (Wm. Elliott): N.Y.C. Jan. 7—indef.

LITTLE Lost Sister (John J. Berners): Chgo, 23-29.

OMAR the Tentmaker (Tully and Buckland): Seattle 9-15. Tacoma 17. Vancouver, B. C., 20-22. Calgary, Alta., Can., 24-26. Edmonton 27-29.

ONE Woman's Life: Chgo, 10-15.

PAIR of Sixes (H. H. Frazee): N.Y.C. March 20—indef.

PAIR of Sixes (H. H. Frazee): Chgo, 9—indef.

PEG o' My Heart (Oliver Morosco): N.Y.C. 15-29.

PEG o' My Heart (Oliver Morosco): Chgo, June 22—indef.

POLLY of the Circus (Weig and Mason): New Glasgow, N. S., 11, 12. Sidney 13-15. Amherst N. S., 17. Machton 18. St. John 19-22. Fredericton 24. Calais, Me., 25. Waterville 26.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16, 1913 Sept. 5, 1914.

PRINCESS Players (F. Ray Comstock): 'Frisco 10-15.

SHEPHERD of the Hills (Gaskill and MacVitty): Waukesha, Wis., 10. Columbia 17. Reedsburg 18. La Crosse 19. Dennant 20. Menominee 21. Stillwater, Minn., 22. St. Cloud 23. Grand Forks N. D., 24. Valley City 25. Jamestown 26.

SHEPHERD of the Hills (Gaskill and MacVitty): Traverse City, Mich., 12. East Jordan 13. Boyne City 14. Charlevoix 15. Munising 19. Calumet 21. Hancock 22. Crystal Falls 24. Escanaba 25.

SPENDTHRIFT, The (Co. A: Primrose and McGillian): Waukesha, Wis., 22. Beaver Dam 23. Beloit 24.

SPENDTHRIFT, The (Co. B: Primrose and McGillian): Michigan City, Ind., 16. Constantine, Mich., 17. Reading 18. Big Rapids 19. Cadillac 20. Cheboygan 24. Boyne City 25.

SYLVIA Runs Away (Wm. A. Brady): N.Y.C. 11—indef.

TALIAFERRO, Mabel and Edith (Klaw and Erlanger): Chgo, 23—indef.

THIRD Party (F. Ray Comstock): N.Y.C. 8—indef.

TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.

TOWN Pool (Harry Green): Mason, Ind., 12. Rensselaer 13. Pine Village 14. Kingman 15. Williamsport 17. Otterbein 18. Piper City, Ill., 20. Colfax 21. Tremont 22. Roseville 24. Manuon 25. Roseville 26.

TRAFFIC, The: Chgo, 10-15.

UNCLE Tom's Cabin (Wm. Kibble): Chgo, 2-15. Indianapolis, Ind., 16-19. Dayton, O., 20-22.

UNDER Cover (Selwyn and Co.): Atlantic City, N. J., 10-15. N.Y.C. 25—indef.

UNDER Cover (Selwyn and Co.): Boston 8-29.

WHAT Happened at 22 (John C. Fisher): Atlantic City, N. J., 17-22. N.Y.C. 24—indef.

WHERE the Trail Divides (Primrose and McGillian): Oshkosh, Wis., 23. Two Rivers 24. Green Bay 25. Waukesha 26.

PERMANENT STOCK

ACADEMY Players: Charlotte, N. C.

ALBEE Players: Providence, R. I.

ALEXANDRIA: Alexandria, La.

AMERICAN (H. R. Polack): Pittsburgh.

ANGELL (C. W. Lawford): Lancaster, O.

AUDITORIUM: Perth Amboy, N. J.

AUDITORIUM (Thomas D. Soriero): Fitchburg, Mass.

AUDITORIUM (O. Jones): Lynn, Mass.

BAILEY-Mitchell: Seattle, Wash.

BAINBRIDGE: Minneapolis, Minn.

BARRETT: Zanesville, O.

BARROW-Howard Players: Lincoln, Neb.

BESSEY, Jack (J. D. Proudlove): La Crosse, Wis.

BISHOP: Oakland, Cal.

BONSTELLE Players: Detroit, Mich.

BOYLE (Felber and Shea): Canton, O.

BROWN, Kirk (J. T. Macaulay): Altoona, Pa.

BURBANK (Oliver Morosco): Los Angeles, Cal.

BURNS Theater: Colorado Springs, Colo.

CALSMITH: Williamsport, Pa.

CALSMITH: Allentown, Pa.

CALSMITH (Callahan and Smith): Atlantic City, N. J.

CLARENDON: Forest, O.

COLONIAL: Cleveland, O.

COLONIAL Players: Norfolk, Va.

COLUMBIA: 'Frisco, Cal.

COLUMBIA (Metzerott and Berger): Washington, D. C.

COMSTOCK Players: Albany, N. Y.

CONNESS: Wilmington, Del.

DAVIDSON: Milwaukee, Wis.

DAVIS Players: Pittsburgh, Pa.

DENHAM: Denver, Col.

DORNER Players: Niagara Falls, N. Y.

DRAMA Players (Edward Keane): Westbrook, Me.

DUCHESS: Cleveland, O.

DWIGHT Players (Will W. Whalen): Phila., Pa.

ELITCH Garden: Denver, Col.

EMPIRE: Montreal, Can.

EMPIRE (Julius Cahn): Salem, Mass.

EMPIRE: Syracuse, N. Y.

EMPRESS: San Diego, Cal.

GAGNON-Pollock: New Orleans, La.

GAYETY: Indianapolis, Ind.

GERMAN (Hans Loebel): St. Louis, Mo.

GERMAN (Ludwig Greis): Milwaukee, Wis.

GLASER, Vaughan, and Pat Courtney: Columbus, O.

GLEASON Players: Denver, Col.

GORRELL: Waterloo, Ia.

HALLACK Players: Woonsocket, R. I.

HARRINGTON, Beatrice: Lumberton, Tex.

HARVEY (Joel Friendkin): Rockford, Ill.

HASWELL, Percy: Toronto, Can.

HOLDEN: Detroit, Mich.

HORNE: Canton, O.

HUDSON: Union Hill, N. J.

HUNTINGTON, Wright: St. Paul, Minn.

JEFFERY: Savannah, Ga.

JACKSONVILLE (Geo. W. Samuels): Jacksonville, Fla.

JANES, William, Players: Petersburg, Va.

JEFFERSON (Julius Kahn): Portland, Me.

JUNEAU (D. W. Cromharger): Milwaukee, Wis.

KEITH: Toledo, O.

KELLEY Jewell: Atlanta, Ga.

LAKE Cliff Casino: Dallas, Tex.

LANDERS: Springfield, Mo.

LAWRENCE, Del S.: Vancouver, B. C.

LEAVENS: Schenectady, N. Y.

LYON: Mobile, Ala.

LYTELL-Vaughn: Troy, N. Y.

MAGRANE (T. Ashton Magrane): Wichita, Kan.

MAJESTIC: Boston, Mass.

MAJESTIC (Fred R. Latham): Erie, Pa.

MALLERY-Denison: Newport, R. I.

MERKYL-Harder: New Brunswick, N. J.

MERRIMACK Players: Lowell, Mass.

MODERN Drama: Savannah, Ga.

MORISON, Lindsay: Laconia, N. H.

MORLEY, Ernestine: Waterbury, Conn.

MORRILL, Elisabeth: Wichita, Kan.

NEWBURGH: Newburgh, N. Y.

NORTH, Frank: Waco, Tex.

OAK Park: Oak Park, Ill.

OLIVER, Otis: Belleville, Ill.

OLYMPIC: Newark, N. J.

ORPHEUM: Wilmington, Del.

ORPHEUM (J. Herman Thuman): Cinti, O.

ORPHEUM Players: Montreal, Can.

PARK: St. Louis, Mo.

PEARL (A. A. Webster): Williamsport, Pa.

PERMANENT: Edmonton, Can.

PERMANENT Players: Winnipeg, Can.

PERRY, Augusta (Walter Downing): South Framingham, Mass.

POLI: Hartford, Conn.

POLI: Worcester, Mass.

POLI (Kendall and Weston): New Haven, Conn.

POLI (Wedgewood Nowell): Balto, Md.

POLI: Washington, D. C.

PRINCESS: Tacoma, Wash.

REDMOND: Sacramento, Cal.

RILEY, Charles B.: Jersey City, N. J.

ROYSTER and Dudley: Portland, Me.

RUHL-Bledsoe: Erie, Pa.

SAINPOLIS: Dayton, O.

SAYLES, Francis (David Hellman): Superior, Wis.

SERVOSS, Mary: Cleveland, O.

SHANNON, Harry: Wapakoneta, O.

SHUBERT (C. A. Newton): Milwaukee, Wis.

SMILEY, Emily: Wildwood, N. J.

STANFORD Players (Maurice Stanford): Phila, Pa.

STANLEY: St. Louis, Mo.

SUBURBAN: St. Louis, Mo.

SUMMERS: Hamilton, Ont., Can.

TEMPLE Players (Clark Brown): Hamilton, Ont., Can.

TURNER, Clara (W. F. Bartz): Fort Chester, N. Y.

VAN DYKE and Eaton (F. Mack): Des Moines, Ia.

VAN DYKE and Eaton (F. Mack): St. Joseph, Mo.

WALLACK, Chester: Ashtabula, O.

WORTH, Josephine, Players (Sydney Platt): Dubuque, Ia.

TRAVELING STOCK

CALLAHAN Dramatic: Wenona, Ill., 10-12. Heyworth 13-15.

CHASE-Lister: Jefferson, Ia., 10-15.

CORNELL-Price Players: Lebanon, Ind., 10-15. Clinton 17-23. Greenville, O., 25-30.

DE VOSS, Flora, Co. (J. B. Rotnour): Hillsboro, Wis., 10-15. Stevens Point 16-19. Loyal 20, 21. Marshfield 24-29.

HILLMAN'S Ideal: Burlington, Colo., 13-15.

LEONARD Players: Decatur City, Ia., 10-15.

LONG, Frank E.: La Harpe, Ill., 10-15. Monroe City, Mo., 17-22. Shelbina 24-29.

LYNN, Jack: Bryantville, Mass., July 20-Aug. 22.

NICOL, Trey: McAlester, Okla., 8-15.

RICHARDSON: Ft. Scott, Kan., 8-15.

SHANNON: Delta, O., 10-15.

SIMMONS, Jack: Barnes, Kan., 9-15.

SPOONER Dramatic: Hot Springs, Ark., 8-15.

OPERA AND MUSIC

DANCING Duchess (Messrs. Shubert): N.Y.C. 24—indef.

GIRL from Utah (Chas. Frohman): Atlantic City, N. J., 17-22. N.Y.C. 26—indef.

HITCHCOCK, Raymond (Cohan and Harris): Atlantic City, N. J., 10-15.

MODEL Maid (Philip Bartholomae): Boston 24—indef.

PASSING Show of 1914 (Messrs. Shubert): N.Y.C. June 10—indef.

SARI (Henry W. Savage): Boston 24—indef.

WHIRL of the World (Messrs. Shubert): Chgo, May 31—indef.

ZIEGFELD Follies of 1914 (Florenz Ziegfeld): N.Y.C. June 1—indef.

MINSTREL

FIELD'S, Al. G.: Salamanca, N. Y., 12. Geneva 13. Auburn 14. Cortland 15. Owego 17. Rome 18. Syracuse 19. Watertown 20. Rochester 21, 22.

RICHARD and Pringle: Green Bay, Wis., 12. Appleton 13. Oshkosh 14. Stevens Point 15. Colby 16. Stanley 17. Loyal 18. Grand Rapids 19. Wausau 20. Marshfield 21. Menominee 24. New Richmond 25. Cumberland 26.

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BARNES, Al. G.: Durand, Mich., 12. Ann Arbor 13. Wyandotte 14. Monroe 15.

BARNUM and Bailey: Spokane, Wash., 12. Pasco 13. Walla Walla 14. No. Yakima 15.

HAGENBACK-Wallace: Grand Rapids, Mich., 12. Sturgis 13. Hillsdale 14. Adrian 15.

HONEST Bill's: Sallisaw, Okla., 12. Gans 13. Spiro 14. Bokashe 15.

101 RANCH Wild West: Columbus, O., 12. Dayton 13. Kenton, 14. Toledo 15. Jackson, Mich., 17. Bryan, O., 18. Auburn, Ind., 19. South Bend 20. La Porte 21. Chgo., Ill., 22, 23.

RINGLING Brothers: Grand Island, Neb., 12. Hastings 13. Columbus 14. Norfolk 15.

SELLS-Floto-Buffalo Bill: Alliance, Mo., 12. Grand Island 13.

TOMPKINS'S Wild West: White House Station, N. J., 12. Bound Brook 13. Dunellen 14. Milltown 15.

MISCELLANEOUS

LAUDER, Harry: Christchurch, New Zealand, 5-17. Dunedin 19-31.

LUCY, T. Elmore: Martinsburg, Ia., 12. Pleasant Plain 14. Center Point 15, 16. Lime Springs 17. Valley, Neb., 18. Sutherland 19.

SCHAFFER, Sylvester (Messrs. Shubert): N.Y.C. 15—indef.

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WOMEN

Adelle, Rose.
Beresford, Helen.
Bridges, Jessie Bidwood.
Booth, Minnie Barrie.
Drew, Cora.
A. Duval, Emma Dunn.
Evans, Jane.
Francis, Grace.
Gunning, Ethel.
Howe, Marie.
Kershaw, Willette.
La Mar, Dorothy.
Marsh, Eva.
Middleton, May.
McLennon, Elinor McEwen.
Neville, Margaret.
Perry, Hattie.
Rouchell, May.
Mrs. Earle Ryder.
Stirling, Lillian.
Thorston, Phyllis.
Thorston, Ann Turner.
Washburne, Ribn.
Walker, Margaret Williams.
Waldrop.

Sallie Fisher.
Jane Gordon.
Pauline Hunter.
Adelaide Hall.
Clare Taylor.
Gladys Olaa.

MEN

Adams, F. J., Guy A. Atchinson.
Bailey, Fred, Jno. Burns, Oliver Bondy, Frank Bunnan, G. Stuart Broderick, Wm. G. Brady, Edw. Blondell.
Camp, Sheppard, Frank Clifford, Benjamin Chapin, W. F. Cullen, Frank Callahan, Dowling, Jos., Austin Davis, Jas. Devine.
Edwards, Geo.
Fanning, Frank.
Grant, Ed., Gilbert Gregory, Henry Grady, Gordon Gunnlas.
Halbach, Walter, Lorin J. Howard, Wm. Hurlburt, Wm. Healy.
James, W. S.
Keane, Edw., S. Miller Kent, H. B. Kennedy, Jas. Kirkwood, Lait, Chas.
Lawson, Wm., G. V. Melshaw, Bobt. Milton, Ralph Mather, Ramsay Morris, Frederick Montague, J. H. McCurry, M. W. McGee.
Newcomb, Robt.
O'Brien, Francis, J. A. Osborne.
Phelps, C. W., Hal S. Parker.
Ryder, W. G., Bob Robbins, Jno. Robb.
Stanley, Jas., Irving Southard, Harry Stone, Earl Schwarts, Matt Smith, Raymond Strath, Chas. Swigert, Harry C. Sawyer, A. H. Shaw.
Taylor, Marian, Jno. Troyer, Harrison Thompson, Vinton, Darrel.
Williams, Frank, Clayton White.

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DENVER

"Her Husband's Wife" at the Denham Aug. 2-8 appealed successfully with its clean humor. Richard Manning made his first appearance with the co. "The Fighting Hope" follows.

"The Deserters," at the Gardens Aug. 2-8, was well acted. Thais McGrane, Charles Miller, Mary Edgett Baker, and Charles Dow Clark were at their best. The Monitor and Merrimac Building, situated near the theater and boasting a spectacle known as "The Sinking of the Titanic," was completely destroyed by fire the morning of Aug. 1.

"A Stubborn Cinderella" was the bill at the Tabor Aug. 2-8. Fritz Fields as Mac, the young sculptor, was excellent.

Onslip's mystifying piano act was the headliner at the Empress Aug. 2-8. The programme is now changed Sunday instead of Saturday.

The German-American National Theater will open Sept. 20 with a play called "The Well-Fitting Dress Coat."

Annette Kellermann Pictures were seen at the Broadway Aug. 10-16.

Barnum and Bailey's Circus showed twice Aug. 4. FLORENCE D. ANDERSON.

VAUDEVILLE

The Summer Vaudeville Season—Success of the Palace Theater

Moffett, Chicago.

STELLA MAYHEW,
Headlining at the Victoria Theater This Week.

THE Summer vaudeville season has presented some unusual features. Of notable importance has been the success of the Palace Theater. Three reasons can be found for the remarkable popularity of its Summer vaudeville: the well-balanced bills, the new policy of holding over turns for runs in proportion to their hits, and the splendid publicity campaign directed by Walter J. Kingsley.

The holdover policy is really the big element of the hot weather season. This has long been the policy of London and Continental music halls. It has been the rule at Hammerstein's Victoria for a long time. It really isn't new, but its adoption by the foremost Keith house in America—and the best variety theater in the world—presents vast possibilities.

The Hold Over Policy

It will be sure to work a big forward step—as an incentive to artists. An offering—as, for instance, "Pantaloon," with Mlle. Dazie, which last Winter played but a single week at the Palace—would remain for an indefinite run. Worthy acts won't play a single week in Longacre Square, a few more weeks at outlying houses and then disappear.

The holdover policy is distinctly to be commended.

Thanks to the Palace, New York has never had such an interesting Summer vaudeville season. Paramount among the new hot weather offerings were the dancing specialties of Joan Sawyer and Adelaide—quite incomparable and each brilliant in its own way. Miss Sawyer found an admirable partner in Nigel Barrie, for the two make the ideal vaudeville dancing team in modern evolutions. On the other hand, Adelaide has been dancing with brilliant artistry.

Hits of the Summer

Ruth Roye played six weeks at the Palace, establishing a "single" record for New York. Houdini again demonstrated his baffling art of escaping from everything—"water torture cells" to milk cans.

Joe Santley brought back his delightful song and dance specialty. Harry Carroll and Laura Hamilton demonstrated a little rag and patter skit, of which more should be heard soon.

The past week in the New York theaters presented one or two features of unusual note. Stella Mayhew appeared in vaudeville at the Victoria in songs, while Lew Dockstader discussed the political situation and other things at the Palace. William H. Thompson was seen at the New Brighton in a condensed version of Cleveland Moffett's "Money Talks," presented as a drama by Mr. Thompson some years ago.

The ban recently placed upon the song, "Who Paid the Rent for Mrs. Rip Van Winkle When Rip Van Winkle Was Away," is another healthy development of the Summer season.

The Ban on Blue Songs

The present substantial moral status of vaudeville has been due to the high standards established and maintained by the late Mr. Keith. This ruling has applied more directly to dramatic sketches, comedy skits, and patter acts. There has been more latitude in songs, and particularly in parodies.

Now that the Rip Van Winkle lyric has been barred, we may expect a careful scrutiny of musical numbers. Let us hope that the blue pencil is freely wielded among the parodies—nearly always crude and many times actually vulgar.

A year's view of vaudeville has impressed us with the utter hopelessness of American popular song writers. In its songs, vaudeville is at its lowest ebb.

There are a half dozen or more rag writers, possibly, to be excepted. Irving Berlin—tremendously successful and very prolific—is one of them. Gus Edwards has written songs of real depth. His "Ten Dirty Little Fingers" and "He's My Pal," sung by Willa Holt Wakefield, possess homely sentiment and real pathos.

Brunel, N. Y.

DOROTHY HUNTER AND JACK McGINNESS,
Dancing at the Brawner, Atop the Strand Theater.

The Rag Composers

We believe that the rag song has tremendous possibilities. But the hopeless drivel—the futile doggerel—now being written along Tin Pan Alley—is startling in its complete lack of any redeeming element.

Berlin has said that, to be popular, a song must have a certain phrase that haunts the memory, and be cited "Come-on-and-Hear" as the hypnotic lure of "Alexander's Rag Time Band." A popular song must be of simple melody with words of direct humor or appeal.

But the popular song of to-day isn't going to advance until the writers themselves advance. Most of the present day rag "composers" lack the ability and the training, while many haven't even the education for their task.

The spectacle of an audience sprinkled with song pluggers is an interesting development of modern theater life. Unfortunately, there seems to be no thorough way of eliminating the plugger. But the song publishers seem to be taking a step in the right direction. They have stopped paying the vaudeville players to sing their songs. Consequently, the artists are now likely to select the best song they can get. Boosting should no longer be necessary to force over a song of any merit.

Song Plugging

But managers can prevent pluggers—disguised as soldiers or sailors—parading up and down their aisles lustily boosting songs, and they can eliminate the plant who warbles the song chorus from a stage box.

(*Continued on page 18.*)

MR. AND MRS. HOWARD WINTER,
Dancing at Henderson's Dansant, Coney Island.

THE SUMMER SEASON

(*Continued from page 17.*)

Another curious thing to be noted in the dull Summer days is the attitude of some artists toward changing their acts, once they have "scored." Players are apparently afraid to develop. We have in mind one instance—a team which was featured in a musical comedy. After a year they returned to vaudeville with the same specialty they had been doing in the legitimate theaters, and during their last New York appearance were still presenting the same turn. The two have been careless enough to disregard a few minor changes in the patter, which would have rubbed off some of the whiskers encircling the skit.

Using the Old Act

Another team has been doing identically the same comedy for years. In fact, the comedian of the team was first discovered in this turn and made a musical comedy star. Yet the old act is still bobbling along. A few weeks ago we saw the act again. A feminine spectator who sat just ahead of us in a stage box groaned when the curtain revealed the team in their familiar costumes. "It's the same old act," she remarked. "Why don't they change?"

Why? No other profession is better paid than the theatrical, and particularly the vaudeville. Yet players utterly disregard their audiences and even themselves, for by clinging to an old offering they stand in the way of their own progress.

The Imitators

Another thing vividly apparent to a constant theatergoer vaudeville-goer is the reckless way one player appropriates something—a line, a bit of business, and even a whole section of a turn—that distinctly belongs to another. They said that when George M. Cohan retired from acting he eliminated several dozen imitators. But others are still with us.

Al. Jolson gave a sure-fire line to a hundred or more comedians and comediennes when he originated the term *customers* in referring to theatergoers. Every lady with comic tendencies—according to avoirdupois—takes a try at Fannie Brice or Trixie Friganza.

There may be "nut" comedians who haven't lifted a few things from Harry Fox and tramp monologists who haven't imitated Nat M. Wills and his cigar, but they're a bit rare.

Frederick James Smith.

DIXEY'S TOUR BEGINS AUG. 24

To Open in Woolf Playlet, "Castle Romance," at Keith's, Philadelphia

Henry B. Dixey and Maria Nordstrom open their vaudeville tour in "Castle Romance," the new playlet by Edgar Allan Woolf (which they produced originally at the New Brighton Theater) on Aug. 24 at Keith's Theater, Philadelphia. The following week they will appear in Boston.

GERTRUDE LE BRANDT IN NEW SKETCH

Gertrude Le Brandt, who recently closed her season at Keith's, Philadelphia, where she scored a pronounced hit as the society matron in "The Tango Lesson," will be seen in New York in a new sketch by Edward E. Kern, a Minneapolis newspaper man. Miss Le Brandt is well known on Broadway, having appeared in numerous successes, notably with Cohan and Harris and A. H. Woods. Her last appearance was under the Shubert management in "Ourselves" at the Lyric Theater.

RYAN AND TIERNEY TO OPEN AUG. 31

Ryan and Tierney, who formerly were seen in vaudeville in a rathskeller act, and who have been playing two and a half years abroad, are expected to leave London on the first boat available to open at the Bushwick Theater on Aug. 31. They will appear under the direction of M. S. Bentham.

ETHEL MAE BARKER SCORES

Ethel Mae Barker, the American violinist, has been booked for twelve months on the Continent, opening in Paris in August, as the result of her hit on the "All-American" bill at the Finsbury Park Empire, London. She is playing the intervening weeks in London, and is to return to England at the conclusion of her Continental engagement.

WILL BE CONTINUED SHORTLY

Walter J. Kingsley's column of vaudeville news, written exclusively for The Mirror, will be resumed in a few weeks, preliminary to the opening of the new season.

REGINA CORELLI TO RETURN

Regina Corelli will return from Europe in two weeks to take up her bookings in "The Lollards," the comedy by Edgar Allan Woolf, which she tried out last season. Harriet Marlotte will be retained for the leading character role.

MISS GALLOWAY AGAIN IN WOOLF PLAY

Louise Galloway has been routed for another season over the United time in Edgar Allan Woolf's playlet, "Little Mother." Rexford Burnett has been engaged for her company the coming season.

NIGEL BARRIE: MASTER OF THE MODERN DANCE

He Has Played Everything from Classic and Dramatic Roles to Foremost Parts in Musical Comedy

NIGEL BARRIE, just twenty-five years old, has crowded into his four and a half years behind the footlights an almost amazing variety of experience.

He has played in Shakespeare, been a chorus man, climbed to the principal musical comedy roles, played for the pictures, had foremost dramatic parts and demonstrated the modern dances.

"I've only missed grand opera," Mr. Barrie told me as we motored from the Palace Theater up through Central Park in his diminutive but smooth running little car.

"I made my debut in England with F. R. Benson's company in Shakespearean repertoire. One of my earliest experiences is still vivid in my mind. We were presenting 'Winter's Tale,' when a property doll being used as a child suddenly collapsed. One china leg fell noisily upon the floor and a laugh began to run through the audience. 'Throw your cloak over it,' Mr. Benson hissed in my ear. But my cloak wouldn't come off—as I had safely attached it with four safety pins—and the audience got its laugh.

"I appeared with Julia Neilson and Fred Terry in several dramatic pieces, and entered musical comedy in London in the chorus of 'The Count of Luxembourg.' When a company was sent out to play the provinces. I was given a leading role with the road production. Later I was brought back to London and I played a principal part in the piece there for a considerable time. After that I had a leading role in 'Gypsy Love.'

"Then I came to America, largely owing to the persuasion of my aunt, Miss Jeannette L. Gilder, the poetess. I landed, by the way, on July 4, doing my best to emulate your Mr. George M. Cohan.

"I was lucky from the start. Mr. Charles Frohman placed me under contract. I was first with John Drew in his revival of 'Much Ado About Nothing.' As Balthasar I sang a little song. Then I played the lover, Hugh Paton, in 'Half an Hour' with Grace George at the Lyceum Theater, and subsequently appeared at the Knickerbocker in 'The Laughing Husband,' singing, with Venita Fitzhugh, the song hit of the piece, 'You're Here and I'm Here.' From that musical comedy I went to 'The Queen of the Movies.'"

Then I asked Mr. Barrie how he came to take up dancing.

"Last Fall I took two or three public lessons—by a coincidence they were from Miss Sawyer. I realised the possibilities of the dance craze and opened a studio of my own just off Fifth Avenue. During the run of 'The Laughing Husband' I danced a bit at the McAlpin and Delmonico's. Then, when 'The Queen of the Movies' was running in Chicago, I danced at the College Inn with Diane Osto. When the production closed I returned to New York. I half intended to enter motion picture work, but Miss Glider suggested that I dance with Miss Sawyer. That was how it all came about."

Dutty, N. Y.

MR. NIGEL BARRIE.

Mr. Barrie, it might be mentioned, has attracted considerable attention with Miss Sawyer. Their creation, "The Artist's Dream," was suggested by Mr. Barrie.

As we returned downtown Mr. Barrie said he would continue next season with Miss Sawyer in vaudeville and at her Persian Garden. He likes dancing and believes the modern ballroom evolutions will continue in popularity—indeed, that there will be a renewal of the dance craze in the Fall.

JOSEPH HART'S ATTRACTIONS FOR NEW SEASON

Two-Act Musical Comedy, "Village Blacksmith," Wm. Norris, Jessie Busley in Big Act Among Offerings

Joseph Hart's new season is to be an exceptionally busy one, judging from the many attractions to which he is putting the finishing touches. The most ambitious of his new offerings will be a two-act musical comedy based on "Tad's" Silk Hat Harry cartoons now running in the *Evening Journal*. Tom Barry is the author of the book.

Other attractions include "The Village Blacksmith," a burlesque comedy, by George Y. Hobart and Victor Herbert. Frank Belcher will be seen in the leading part. This act will open early in September. "The Rainbow Cocktail," by Hassard Short and Kenneth Webb, which was a feature of the recent Lambs All-Star Gambol. This act will also open early in September.

A new version of "The Telephone Tangle," with Dorothy Regel, will be staged. A new character, a Hebrew lawyer, has been added. This act opens in Buffalo, Aug. 17, while a new production of "The Green Beetle" opens in Atlantic City, Sept. 7.

Bernard A. Reinold and company in "How Hofmeister Did It," opens on the Orpheum Circuit on Aug. 30 in St. Paul, and plays till next May.

William Norris will be featured in a comedy, entitled "I Beg Your Pardon." In his act Mr. Norris will have a character especially suitable to him. The part is that of a young lawyer, and is similar to the one he played in "The Laughing Husband" at the Knickerbocker Theater last season.

A new version of "Celluloid Sara," the comedy satire of the motion picture industry by Rupert Hughes, is also promised.

Jessie Busley will be seen in a big production of a comedy drama, called "The Girl at the Cigar Stand," by George Bloomquest. There will be ten people in the cast. This act opens in Atlantic City latter part of August, after which it will play Keith's New York Circuit.

Harry Beresford will appear in "Twenty Odd Years," by Tom Barry. This act opens in Philadelphia on Sept. 7. It was produced in June for one week and scored a hit.

Scott Welsh will have a one-act musical comedy drama in three scenes, entitled "The Reward." Mr. Welsh will be remembered as having played in "Forty-five Minutes from Broadway," "The Pink Lady," and "Oh! Oh! Delphine." Mr. Welsh played in the London production of "The Pink Lady."

John Willard's "The Blue Diamond," which was produced early in July, and "The Junior Partner," a comedy, which will be produced shortly, and in which a well-known star will play the leading part, are two interesting announcements.

"Don't Do That," a comedy by Jeanette Nordenshield, is said to be of a peculiar and mystical nature and possessing many surprises. "The Girl Across the Way," a comedy by Tom Barry, and a dramatic comedy by Lawrence Grattan, entitled "Caught," in which Eva Taylor will play the leading role, also.

KEEPS VICTORIA

Hammerstein Denies Rumors of Sale of Famous Vaudeville Theater

The persistent rumors that have been circulated the past two weeks along the Rialto that Oscar Hammerstein had sold his Victoria Theater to motion picture magnates, have met with a prompt denial from Mr. Hammerstein.

Mr. Hammerstein said that the roof garden would close on Aug. 16 for necessary changes. A steel and glass roof is to be built on the roof of his adjoining Republic Theater and the roof of the Victoria is to be entirely rearranged. In the Winter the Republic roof is to be used for dance-skating on a recently invented process, resembling ice and snow. The roof of the Victoria will be used for dancing and vaudeville acts.

Mr. Hammerstein recently joined the Continental Vaudeville Association of London, which has many of the leading European entertainers under contract.

MISS COGHLAN IN PLAYLET

Tries Out "Fog," a Playlet by William C. DeMille, at Rockford, Ill.

Rockford, Ill., Aug. 10.—Gertrude Coghlan, who was seen in a prominent role in the Hatton comedy, "The Call of Youth," when it was presented for the first time on any stage in this city last Spring, returned here Aug. 3 as the headliner of the opening bill at the Orpheum's season. Miss Coghlan appears in a one-act drama entitled "Fog," written by William C. DeMille, author of "The Woman." J. H. Gilmour supported Miss Coghlan. The playlet proved a tense and convincing offering. It will soon be shown in New York.

MISS BINGHAM TO CONTINUE

To Present Her "Big Moments from Great Plays" Until the Arrival of W. H. Crane

Amelia Bingham will continue in vaudeville in her "Big Moments from Great Plays," under the direction of M. S. Bentham, until the arrival of William H. Crane from Europe, when she will again appear in "The New Henrietta." Mr. Crane is one of the many American players at present in the war zone.

MRS. GENE HUGHES SCORES IN NEW ACT

Mrs. Gene Hughes presented for the first time a breezy comedietta entitled "Lady Gossip" at the Lyric Theater in Newark, Aug. 3-5, with remarkable success. She does full justice to the title-role, which is delightful, and Mrs. Hughes is so capable. She is ably supported by a well-gowned and talented company, including Addie St. Alva, Adelaide C. Potter, Betty Swarts, Edna Courtney, and Russel G. Randall, and there is no mistake the sketch will be as popular as the well-remembered "Youth" which the public has enjoyed for several seasons.

George E. Applegate.

WILTON KEEPS BUSY

In addition to the booking of Richard Carle and Hattie Williams, which was announced in last week's Mirror, Alf T. Wilton has booked Emma Carus and Carl Randall for thirty weeks, opening on Sept. 7 at Keith's Theater, Cleveland, and W. H. Murphy, Blanche Nichols and company also for thirty weeks, opening Oct. 26, at the Palace Theater.

MURIEL ARLINGTON BREAKS IN ACT

Muriel Arlington is breaking in her new act at the Eighty-first Street Theater this week. Miss Arlington, billed as Madame Vicara, offers a novelty act with the violin. She finishes by playing on one string, after having played on and broken all others in turn. Paganini gained considerable reputation for this trick.

SEBASTIAN AND BENTLEY IN CHICAGO

Carlos Sebastian and his dancing partner, Dorothy Bentley, left for Chicago on Aug. 7 to fill an engagement at the Bismarck Gardens before starting their vaudeville tour, which will last forty weeks.

SKATER REYNOLDS BACK IN NEW YORK

Skater Reynolds and his wife, Nellie Donegan, who left New York last June booked by Hugh McIntosh for a tour of the world, arrived home last week on the *Olympic*.

Joe Kano recently had his present offering revised by James Madison, and the added material is going so well that he has commissioned the same author to write him an entirely new act for next season.

COMING HEADLINERS

Week of Aug. 17.—*Palace*, Joan Sawyer, Adelaide and Hughes; *Victoria*, Belleclaire Brothers, Joe Jackson, Jarrow; *Brighton Beach Music Hall*, Three Keatons, Melville and Higgins; *New Brighton*, Lambert and Ball, Ward and Cullen; *Henderson's*, Mercedes; *Rockaway*, J. Wilson and Ratie, Eddie Foy and Family.

Week of Aug. 24.—*Victoria*, Lambert and Ball, Joe Jackson, Jarrow; *New Brighton*, Jack Norworth, Fannie Brice; *Rockaway*, Montgomery and Moore, Ward and Curran, Rooney and Bent.

IN THE VAUDEVILLE SPOTLIGHT

Sommer Studio, Phila.
MURIEL ARLINGTON.
Breaking in a New Act this Week at the Eighty-first Street Theater.

WHEN Jack Wilson told Franklin Batie, during the course of his act at the Palace last week, that the European war had been postponed for a few days because Hearst had run out of red ink, he was greeted by as enthusiastic a round of laughter as has been heard at that popular theater in many moons. The humor of the remark is particularly apt, but then Wilson has a positive genius for witty and satirical thrusts.

RAY SAMUELS scored a decided hit at the Palace Theater last week. She brings to her song numbers a quaint and eccentric characterization which makes them stand out as achievements of real dramatic art though the melodies themselves are practically negligible.

Now that the Humane Society has given its consent, Adgie's lions are featured at the Palace Theater this week and the ten man eaters are put through their paces, including the animals which killed and partly devoured Emerson D. Dietrich in Chicago a short time ago. The blood-stained fangs and claws of the most ferocious lion were to have been exhibited in the lobby of the Palace, but the Humane Society vetoed this exhibition as being calculated to brutalise the public fed full of war news.

IN THE LONDON HALLS

Old-Fashioned Variety at the Empire—Pugilists Appear on Bills

LONDON, ENG. (*Special*).—Old-fashioned variety will fill in the next six weeks at the Empire. Cross and Josephine, Fisher and Green, and others from the "Merry-Go-Round," will be in the bill.

"Gunboat" Smith has contracted to appear at the Holborn Empire and the Palladium.

The "Two Bobs" have returned here from Australia, and are now touring the Provinces.

Oswald Stoll is soon to give us condensed Wagner operas at the Coliseum. Stage Director Crocker is now in Germany completing the details of their production.

Van and Schenk are making good in the Provinces.

George Carpentier, the world's white heavy-weight boxer, assisted by his sparring partner, demonstrated his right to the title at the Empire, week of July 27.

The Maglers have introduced three new dances in their act at the Alhambra, which are going big.

Charlie Hart, the colored comedian, has been added to the bill at the Empire. While at the London Opera House last season he made many friends by his clever and artistic work.
HOWARD.

THE CARROLLS TO COLLABORATE

Earl Carroll, writer of "Isle d'Amour," "Beautiful Rosea," "Dreaming," and other song hits, has severed his connection with the staff of writers of the Leo Feist offices and is now connected with the firm of Shapiro, Bernstein and Company. Mr. Carroll will hereafter collaborate with his brother, Harry Carroll, of the same concern, who wrote "There's a Girl in the Heart of Maryland," "On the Trail of the Lonesome Pine" and other melodies.

MISS VANDERBILT IN LONDON REVUE

Gertrude Vanderbilt will be in the Fall revue at the Ambassadors' Theater in London.

Miss Vanderbilt returned last week on the *Vaterland* and will sail back on Aug. 18 for the revue rehearsals.

TEAM TO VISIT CONTINENT

Wellington Cross and Lois Josephine, who have scored decided hits at the London Empire, will not return to America for some time to come. They have contracts for appearances in Vienna, Paris, Berlin and Dresden.

BLANCHE RING RETURNS

Blanche Ring returned recently on the Olympic. Miss Ring opens in vaudeville at the Chicago Majestic on Sept. 7.

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MAKE-UP
ROSE FUTTY
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SOLD EVERYWHERE.

VAUDEVILLE IN THE ROYAL

Theater to Take Place of the Bronx—Keith House Openings

The Royal Theater in the Bronx, which has been a combination house, has just been taken over by the Keith vaudeville interests, and when it opens its season will take the place of the Bronx Theater as the high-class vaudeville house of the borough. The policy of the Bronx Theater, which has hitherto booked "big time" vaudeville, will change to the offering of lesser acts and motion pictures.

The other Keith houses will all be open with policy unchanged in a few weeks. The Alhambra in Harlem begins on Aug. 31, while the Colonial opens a week later. In Brooklyn the Bushwick Theater will open its season on Aug. 24 and the Orpheum on Aug. 31.

The New Prospect Theater off Fifth Avenue in Ninth Street, Brooklyn, will open for the first time on or about Labor Day with Keith vaudeville. The Greenpoint Theater will divide booking time with the Harlem Opera House, presenting Keith junior vaudeville, and will be the official tryout house of the United Booking Offices. The Crescent Theater will open as a picture theater.

AVON FOUR RETURNING

The Avon Comedy Four sail for America on Aug. 7 on the *Kaiserin Augusta Victoria* unless the threatening war prevents.

The quartette opens at the Brighton Beach Music Hall on Aug. 17.

MEYERSON AT ORPHEUM

Sol Meyerson was appointed manager of Marcus Loew's Orpheum Theater, Eighty-sixth Street and Third Avenue. He was formerly manager of Loew's New Rochelle Theater.

JOHN CONSIDINE IN NEW YORK

John W. Considine was in New York last week in conference with Marcus Loew, relative to the final details of Mr. Loew's purchase of the Sullivan and Considine Circuit.

HARRY CORSON CLARKE ABROAD

Harry Corson Clarke and Margaret Dale Owen presented a new farcical comedy, "Who Is It?" for the first time on any stage, at the Chelsea Palace, London, a few days ago.

MLLE. ASORIA BOOKED

Mlle. Asoria, now on the Orpheum Circuit has been routed over the Interstate time by Messrs. Stoker and Bierbauer.

Mlle. Asoria opens at Fort Worth on Dec. 21.

MAY WARD IN BURLESQUE

May Ward is going to head her own burlesque company during the coming season. Freeman Bernstein is behind the project.

HANS KRONOLD IN VARIETIES

Hans Kronold, the 'cellist, opens a vaudeville tour at the Orpheum in Milwaukee on Sunday.

MURFAYNE IN ENGLAND

Murfayne, the English xylophone entertainer, has returned to England and opened recently at the Hippodrome, Leeds.

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THE ORPHEUM CIRCUIT OF THEATRES
MARTIN BECK, General Manager

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JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of successes, May Irwin's "The Widow Jones," "The Servant Girl," "The Country Kid," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in home theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 770 Washington street, Brookline, Mass.

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"The Bernhardt of Song"
IN VAUDEVILLE
Direction Edward S. Keller

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VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

"ACT Beautiful": Orph., Minneapolis; Orph., Winnipeg, 16-22.
ADAIR and Adair: East End Park, Memphis.
ADELAIDE and Hughes: Palace, N.Y.C., June 29—indef.
ADILE'S Lions: Palace, N.Y.C.
AHEARN, Chas., Troupe: Orph., Winnipeg, 16-22.
ALEXANDER Brothers: Grand Rapids Park, Grand Rapids, 17-22.
ALEXANDER Kids: Orph., Harrisburg, Pa., 17-29.
AMERICAN Dancers: Sit: Orph., Winnipeg; Orph., Regina, 17, 18; Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
ARBUCKLE, Maclyn: Temple, Detroit.
ARCO Brothers: Maryland, Balto., 17-22; Keith's, Phila., 24-29.
ARDATH, Fred J., Co.: Orph., Harrisburg, Pa., 17-22; Temple, Detroit, 24-29.
ARDELL, Franklyn, Co.: Keith's, Phila., 17-22.
ARMANIS Five: Schmer Park, Montreal, 17-22.
ARNAUT Brothers: Orph., Montreal; Dominion, Ottawa, 17-22; New Brighton, Brighton Beach, N. Y., 24-29.
ATHLETA and Anker Brothers: New Brighton, Brighton Beach, N. Y., 17-22.
AUSTIN and Moore: Bushwick, B'klyn, 24-29.
AVON Four: Music Hall, Brighton Beach, N. Y., 17-22.
BAKER, Belle: Maryland, Balto., 24-29.
BALABAN: Morrison's, Rockaway, N. Y., 17-22.
BARRYMORE, Ethel: New Brighton, Brighton Beach, N. Y.
BARTH, Lee: Orph., Minneapolis; Orph., St. Paul, 16-22.
BEAUMONT and Arnold: Victoria, N.Y.C., 17-22.
BEAUTIES, The: Sherman Grand, Calgary, Can., 12, 13; Empire, Edmonton, 14, 15.
"BEAUTY Is Only Skin Deep": Orph., St. Paul, 16-22.
BELLECLAIRE Brothers: Victoria, N.Y.C., 16-22.
BELLES and Seville: Keith's, Phila., 17-22.
BENDIX Players: Maj., Chgo.
BERGEN, Alfred: Keith's, Wash., 17-22.
BERKO, Raymond: Keith's, Boston, 17-22.
BERRS, Steffy: Keith's, Boston, 24-29.
BICKEL and Watson: Orph., Montreal, 24-29.
BINNS and Bert: Sherman Grand, Calgary, Can., 12, 13; Empire, Edmonton, 14, 15.
BISON City Four: Temple, Hamilton, Can., 17-22.
BLOCKSOM and Burns: New Brighton, Brighton Beach, N. Y.
BOLAND and Hole: Sherman Grand, Calgary, Can., 12, 13; Empire, Edmonton, 14, 15.
BORRUS Girls, Three: Schmer Park, Montreal.
BOWMAN Brothers and Lerner's Minstrels: Keith's, Phila.
BRADS, The: Maryland, Balto., 17-22.
BRICE, Elizabeth, and Charles King: Palace, N.Y.C.
BRICE, Fannie: New Brighton, Brighton Beach, N. Y., 24-29.
"BRIDE Shop": Morrison's, Rockaway, N. Y.
BROOKS and Bowen: Music Hall, Brighton Beach, N. Y., 17-22; Shea's, Buffalo, 24-29.
BROWN, George N., Co.: Keith's, Toledo, 24-29.
BRUCH, Fritz and Loey: Maryland, Balto., 17-22; Temple, Detroit, 24-29.
BURKE, John and Mae: Orph., Los Angeles.
BURKHART and White: Orph., Winnipeg; Orph., Regina, 17, 18; Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
BURNHAM and Erwin: Maj., Chgo., 16-22.
BURNS and Fulton: Orph., Los Angeles, 9-22.
CARLOS Brothers: Sherman Grand, Calgary, Can., 12, 13; Empire, Edmonton, 14, 15.
CARRERA, Llane: Orph., Los Angeles.
CATALANO and Denahy: Henderson's, Coney Island, N. Y., 24-29.
CAUPOLICAN, Chief: Orph., Minneapolis, 16-22.
CHUNG Hwa Comedy Four: East End Park, Memphis; Maj., Chgo., 16-22.
CLARK and Verdi: Orph., Los Angeles, 16-22.
CLIFF, Laddie: Orph., St. Paul, 16-22.
CLINTONS, Novelty: Orph., Montreal, 24-29.
CONNELLY, Jane, Co.: Orph., Montreal; Dominion, Ottawa, 17-22; Temple, Hamilton, 24-29.
CONROY and Models: Keith's, Boston; Maryland, Balto., 17-22.
CORELLI and Gillette: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
CORIO and Dinus: Temple, Detroit, 24-29.
COURTNEY, Marie: Orph., Minneapolis; Orph., Winnipeg, 16-22.
CRONIN, Morris, Co.: Orph., Minneapolis, 16-22.
CROSS, Wellington, and Lois Josephine: Bayes: Empire, London, Eng., June 1—indef.
CUNNINGHAM and Marion: Keith's, Phila.
DALY, Vinie: Orph., 'Frisco; Orph., Oakland, 16-22.
DARRELL and Conway: Music Hall, Brighton Beach, N. Y.
DE COE, Harry: Orph., Minneapolis, 16-22.
DEELEY, Ben, Co.: Temple, Rochester, 24-29.
DE GASCOGNE, Cadets: Music Hall, Brighton Beach, N. Y., 17-22; Morrison's, Rockaway, N. Y., 24-29.
DE LA ROSE, Marzo: Orph., St. Paul, 16-22.
DERKIN'S Dogs: Maj., Milwaukee, 16-22.
DE VINE and Williams: Grand, Syracuse, 24-29.
DIAMOND and Brennan: Morrison's, Rockaway, N. Y.; Keith's, Boston, 17-22; Maryland, Balto., 24-29.
DIAMOND and Delaware: Maryland, Balto., 17-22.
DIXEY-Nordstrom Co.: Keith's, Boston, 24-29.
DOLCE Sisters, Three: Victoria, N.Y.C., 17-22.
DUFFETT, Bruce, Co.: Shea's, Toronto, 17-22.
DUFFY and Lorenze: Orph., Oakland, 16-22.
DUNFEE, Josephine: Orph., 'Frisco, 16-22.
EDITH and E. Adair: Orph., Montreal.
EDWARDS'S Song Revue: Palace, N.Y.C., 24-29.
ELLERY Orr and Dee Costa: Forest Park, St. Louis.
ELLIS, Harry: Shea's, Toronto.
EL RAY Sisters: Maj., Milwaukee; Temple, Detroit, 17-22; Temple, Rochester, 24-29.
EMPIRE Comedy Four: Forest Park, St. Louis; East End Park, Memphis, 16-22.
FITZGIBBON, Bert: Keith's, Boston; Morrison's, Rockaway, N. Y., 24-29.
"FIXING the Furnace": Temple, Hamilton, Can., 24-29.
FLANAGAN and Edwards: Maj., Milwaukee, 16-22.
FLORENZ Troupe: Schmer Park, Montreal, 24-29.
FORDE, Hal: New Brighton, Brighton Beach, N. Y.
FOY, Eddie, and Family: Morrison's, Rockaway, N. Y., 17-22.
FRANCIS, Mme. E.: Maryland, Balto., 17-22.
FRIGANZA, Trixie: Orph., Los Angeles, 9-22.
FRESCOTTS, The: Henderson's, Coney Island, N. Y.
GEORGETTE: Maj., Milwaukee, 16-22.
GILBERT, Bessie: Schmer Park, Montreal, 17-22.
GILLINGWATER, Claude: Orph., Minneapolis, 16-22.
"GIRL from Milwaukee": Keith's, Phila., 17-22.
GOLDEN, Claude: Maj., Milwaukee.
GORMLEY and Caffery: Orph., Winnipeg; Orph., Regina, 17, 18; Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
GREGORY, Frank L., Troupe: Keith's, Phila.
GRUBER'S Animals: Palace, Chgo., 16-22.
HART, Marie and Billy: Orph., Oakland, 16-22.
HAVEL-O'Brien Co.: Fountaine Ferry Park, Louisville; Maj., Chgo., 16-22.
HAVLAND and Thornton: Keith's, Phila.; Maryland, Balto., 17-22; Orph., Harrisburg, Pa., 24-29.
HAWTHORNE, Hilda: New Brighton, Brighton Beach, N. Y.
HEATH and Millership: New Brighton, Brighton Beach, N. Y., 24-29.
HENRYS, Flying: Grand Rapids Park, Grand Rapids.
HERNE, Chrystal: Orph., Oakland; Orph., Los Angeles, 16-22.
HERZ, Ralph: Maj., Milwaukee, 16-22.
HICKEY Brothers, Three: Maj., Milwaukee.
HINES and Fox: Palace, Chgo., 16-22.
HORY and Lee: Temple, Detroit, 24-29.
HOUDINI, Harry: Victoria, N. Y.C., July 6—indef.
HOUGHTON'S Boys and Girls, June: Maryland, Balto., 17-22.
HOVEN, Van: Fountaine Ferry Park, Louisville.
HOWARD, Charles, Co.: Maj., Chgo., 16-22.
HOWARD, Great: Forest Park, St. Louis.
HUNTING and Francis: Temple, Hamilton, Can., 24-29.
HUNTING, Lew and Mollie: Temple, Hamilton, Can., 17-22; Orph., Montreal, 24-29.
IDANIAS, Five: Maj., Chgo., 16-22.
"IDEAL": Orph., Montreal, 24-29.
JACKSON, Joe: Victoria, N.Y.C., 3-22.
JAMES, Walter: Forest Park, St. Louis, 16-22.
JARROW: New Brighton, Brighton Beach, N. Y.; Victoria, N.Y.C., 17-29.
JARVIS and Harrison: Keith's, Phila., 17-22.
JEFFERSON, Joseph, Co.: Maj., Milwaukee.
JONES and Sylvester: Temple, Detroit; Temple, Hamilton, Can., 17-22.
JORDAN Girls: Keith's, Boston, 17-22.
JULIET: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
KAJIYAMA: Orph., Minneapolis; Orph., St. Paul, 16-22.
KALICH, Bertha, Co.: Orph., Frisco, July 26-Aug. 22.
KAUFMAN Brothers: Orph., Minneapolis, 16-22.
KEATONS, Three: Music Hall, Brighton Beach, N. Y., 17-22.
KENO and Mayne: Shea's, Toronto, 17-22; Keith's, Phila., 24-29.
KID Kabaret: Keith's, Boston, 17-22.
KIRK and Fogarty: Palace, N.Y.C.
KLUTING'S Animals: New Brighton, Brighton Beach.
KRAMER and Morton: Orph., Oakland, 16-22.
KRAMER and Patterson: Orph., Winnipeg, 16-22.
KRONOLD, Hans: Maj., Milwaukee; Maj., Chgo., 16-22.
LA CROIX, Paul: Fountaine Ferry Park, Louisville; East End Park, Memphis, 16-22.
LAI MON KIM: Orph., Los Angeles, 16-22.
LAMBERT and Ball: New Brighton, Brighton Beach, N. Y., 17-22; Victoria, N.Y.C., 24-29.
LEIGHTNER and Jordan: Morrison's, Rockaway, N. Y., 17-22; Orph., Harrisburg, Pa., 24-29.
LEIGHTONS, Three: New Brighton, Brighton Beach, N. Y.
LE ROY, Lilian: Schmer Park, Montreal.
LES AGOUSTS: Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
LES GOUGETS: Maj., Chgo., 16-22.
LIBONATI: Orph., Harrisburg, Pa., 17-22.
"LIGHTNING Strobe": New Brighton, Brighton Beach, N. Y., 17-22.
LIND, Homer, Co.: Keith's, Boston.
LINDSAY, Fred: New Brighton, Brighton Beach, N. Y., 17-22.
LOCKETT and Waldron: Orph., Minneapolis, 16-22.
LYONS and Yosco: Keith's, Phila., 17-22.
LYRES, Three: Keith's, Toledo, 24-29.
MACK and Walker: Orph., Winnipeg, 16-22.
MARZENA and Delton Brothers: Bushwick, B'klyn, 24-29.
MARIE, Lainty: Palace, N.Y.C., 10—indef.
MARKELL, Frank: Keith's, Phila., 17-22.
MARTELLE: Forest Park, St. Louis; East End Park, Memphis, 16-22.
MARTHA and Sister: Temple, Detroit, 24-29.
MARTIN and Fabrini: East End Park, Memphis; Maj., Milwaukee, 16-22.
MASON, Wilbur and Jordan: Forest Park, St. Louis, 16-22.
MATINEE Girls: Park, Grand Rapids.
MATTHEWS, Shayne, Co.: Orph., Minneapolis.
MAXINE Brothers and Bobby: Schmer Park, Montreal; Shea's, Buffalo, 24-29.
MAYHEW and Taylor: Victoria, N.Y.C.
McGOODS, Chas.: Orph., Minneapolis; Orph., St. Paul, 16-22.
McLELLAN and Carson: Maryland, Balto., 24-29.
McMAHON, Diamond and Clemence: Park, Grand Rapids.
McWILLIAMS, Stepdel and Baldwin: Maryland, Balto., 17-22.
MEISTERSINGERS: Shea's, Buffalo, 24-29.
MELODY Maids and Man: Orph., Los Angeles.
MELROSE, Bert: New Brighton, Brighton Beach, N. Y., 9-22.
MELVILLE and Higgins: Keith's, Boston; Music Hall, Brighton Beach, N. Y., 17-22.
METROPOLITAN Minstrels: Maryland, Balto., 17-22.
METZETTIS, Five: Orph., St. Paul, 16-22.
MILLER and Lyles: Maj., Chgo., 16-22.
MILLER and Vincent: Orph., Harrisburg, 17-22.
MONTGOMERY and Moore: Rockaway, N. Y., 24-29.
MORRIS, Elida: East End Park, Memphis; Fountaine Ferry Park, Louisville, 16-22.
MUETHER, Dorothy: Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
MYSTIC Bird: Keith's, Boston, 17-22.
NANA: Forest Park, St. Louis; Fountaine Ferry Park, Louisville, 16-22.
NONETTE: Music Hall, Brighton Beach, N. Y.
NORCROSS and Holsworth: Keith's, Boston, 17-22; Keith's, Phila., 24-29.
NORTH, Frank, Co.: Palace, Chgo., 16-22.
NORWORTH, Jack: New Brighton, Brighton Beach, N. Y., 24-29.
OAKLAND, Will, Co.: Music Hall, Brighton Beach, N. Y.
OLCOTT, Chas.: Maryland, Balto., 17-22.
O'NEIL, Doc: Keith's, Boston, 17-22; Bushwick, B'klyn, 24-29.
ORR, ELLEN and De Costa: Fountaine Ferry Park, Louisville, 16-22.
PALLENBERG'S Bears: Orph., Oakland.
PATRICOLA, Angelo: Orph., Montreal, 17-22; Dominion, Ottawa, 24-29.
PERNIKOFF and Rose: Temple, Hamilton, Can., 24-29.
PLATOV and Glaser: East End Park, Memphis, 16-22.
PRIMROSE Four: Maryland, Balto., 17-22; Keith's, Boston, 24-29.
RAYMOND and Caverly: Keith's, Boston, 17-22.
"REDHEADS": Shea's, Toronto; Maj., Chgo., 16-22.
REED Brothers: Fountaine Ferry Park, Louisville, 16-22.
RELLOW: Orph., 'Frisco.
REX Comedy Circus: Keith's, Phila., 17-22.
RICE and Cohan: Keith's, Boston, 17-22.
ROCHESTER, Claire: Shea's, Buffalo; Shea's, Toronto, 17-22; Temple, Detroit, 24-29.
ROEHM'S Athletic Girls: Orph., Harrisburg, Pa., 24-29.
ROGERS, Will: Orph., 'Frisco, 16-22.
ROMEO, Great: Park, Grand Rapids, 24-29.
ROSE, Loyal, and Partner: Orph., Harrisburg, Pa., 17-22.
ROUGET, Albert: Temple, Hamilton, Can., 17-22.
RYAN and Lee: Henderson's, Coney Island, N. Y.; Bushwick, B'klyn, 24-29.
SALE, Chick: Park, Grand Rapids.
SALON Singers: Maryland, Balto., 24-29.
SCHEDA: East End Park, Memphis.
SEBASTIAN, Mr. and Mrs. Carlos: Maj., Milwaukee.
SELBINI, Lala: Victoria, N.Y.C.—indef.
SHONE, Hermine, Co.: Orph., Winnipeg; Orph., Regina, 17, 18; Sherman Grand, Calgary, 19, 20; Empire, Edmonton, 21, 22.
SMITH, Irene and Bobby: Temple, Detroit, 17-22; Temple, Rochester, 24-29.
SPISSELL Brothers and Mack: Keith's, Phila., 17-22.
STANLEY, Aileen: Orph., Oakland, 9-22.
STEPP, Goodrich and King: Maj., Milwaukee, 16-22; Park, Grand Rapids, 24-29.
TAYLOR-Farrell Trio: Victoria, N.Y.C., 24-29.
"TELEPHONE Tangle": Shea's, Toronto, 24-29.
TEMPEST, Florence, Co.: New Brighton, Brighton Beach.
THOMPSON, Charles: Maryland, Balto., 24-29.
THOMPSON, William H., Co.: Palace, N.Y.C.
TRAVATO: Palace, Chgo., 16-22.
TUCKER, Sophie: Henderson's, Coney Island, N. Y.
TUSCANO Brothers: Orph., Harrisburg, Pa., 24-29.
VAN BERGEN, Martin: Park, Grand Rapids, 17-22.
VAN HOVEN: Forest Park, St. Louis, 16-22.
VERNON, Hope: Henderson's, Coney Island, N. Y., 17-22; Orph., Montreal, 24-29.
VINTON, Ed. and Buster: Dominion, Ottawa, Can., 24-29.
VON BOOS, Emerals: Keith's, Phila., 24-29.
VON TILZER and Nord: Temple, Detroit; Shea's, Buffalo, 17-22; Shea's, Toronto, 24-29.
WARD and Culley: New Brighton, Brighton Beach, N. Y., 17-22; Morrison's, Rockaway, N. Y., 24-29.
WARD, Belle and Ward: Orph., 'Frisco, 16-22.
WERNER, Amoras, Troupe: Schmer Park, Montreal; Temple, Hamilton, 17-22; Shea's, Buffalo, 24-29.
WEST and Leon: Music Hall, Brighton Beach, N. Y., 17-22.
Westos and Leon: Keith's, Phila., 24-29.
WHEELER and Wilson: Keith's, Phila.
WHITFIELD, Barefoot Boy: New Brighton, Brighton Beach, N. Y., 24-29.
WILLE and Hasson: Dominion, Ottawa, Can., 24-29.
WILSON, Jack and Batie: Morrison's, Rockaway, N. Y., 17-22.
WIRTH, May, Co.: New Brighton, Brighton Beach, N. Y.
WOOD, Britt: Orph., 'Frisco, 16-22.
WOODMAN and Livingston: Fountaine Ferry Park, Louisville; Forest Park, St. Louis, 16-22.
YOUNGERS, The: Shea's, Buffalo; Shea's, Toronto, 17-22.
YULE, Charles, Co.: Orph., Los Angeles.
YVETTE: Orph., Los Angeles.
ZARRELL, Leo, Trio: Park, Grand Rapids, 24-29.

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

LOOKING SOUTH

AMERICAN film manufacturers have, with a few notable exceptions, long been apathetic towards the possibilities of expansion in the South American trade. That the Latin Americans would welcome the advent in greater numbers of American films has been well shown by articles THE MIRROR has on different occasions published, giving the opinions of men who are thoroughly acquainted with the conditions of which they speak. Perhaps necessity will now force our films to turn Southward in search of an outlet.

The closing of the European market by the war, and the possibility that the blockade will last for a considerable length of time, may be a "cloud with a silver lining" if it will result in the American manufacturers turning sincere attention to the development of connections in South America. The market is there, but it needs cultivation every bit as strong as that which has been given to the European field. French and German producers, who have heretofore held the lion's share of the Latin's favor, will suffer from a complete blockade. But Latin America will not of its own accord scramble for American pictures. The mountain will not come to Mahomet, so let Mahomet go to the mountain.

'TIS A MERRY LIFE

JOHN BARLEYCORN is credited with being a pretty lively person, but old John never had half the fun out of life that he has felt since he was put into a film. He is tossed between two contending forces that to all appearances are as widely separated as the poles. The censors, those lovers of personal liberty, are shocked by his entrance into the new field. The temperance interests, surely champions of free thought, are drawn up in battle array in opposition to the despots who would regulate the exhibition of pictures. And the press agent, can you see his smile?

Censorship has been seen in many a ridiculous light, but it took a picture like "John Barleycorn" to show the limit in humor. Here we have been granted censors in order that our morals might be safeguarded, we have been told that only the presence of these monitors kept us from sliding down the chute to perdition, and now, when what is said to be a powerful temperance preachment is placed upon the screen, we find the censor still blocking the path.

There is grim humor in the fact that it is the advocates of prohibition who are this time the chief complainants against the despotism of censorship. Seeking to regulate the public morals along their own particular hobby they have naturally been always found in sympathy with those fellow-faddists who were devoting their attention to the motion picture. There is a proverb about "thieves falling out," that, with all due apologies we would like to apply to the squabbles among those who devote their lives to the minding of other people's business.

"CHINESE-PUZZLE" FILMS

Only the whirr of the projection machine and the steady hum of the electric fans disturbs the silence. The picture has just commenced and all eyes are on the screen. Five minutes have passed, a childish treble is heard.

"What's the big fat man trying to do, mommer?"

"Ssh, Johnny, be quiet," responds "mommer," and then to settle her own doubts she turns to hubby. "Is that the blond girl's father or her sweetheart?" she asks.

Hubby refuses to admit himself in a quandary. "Her father," he snaps.

"I don't think so," interrupts his neighbor on the adjoining seat. "Seems to me its her brother."

Then an argument starts, neighbor, hubby and wife, each contending that their solution is right. Around them, some are smiling superciliously, as if at their ignorance, others appear in sympa-

(*Continued on page 32.*)

SCENES FROM THE CALIFORNIA MOTION PICTURE CORPORATION'S PRODUCTION OF "SALOMY JANE."

Beatriz Michelena is Seen Above as the Heroine of Bret Harte's Story; Below, House Peters.

ENGLAND WANTS SHORT FILMS

Even Two Reels Considered Long, Says Horace Plimpton, of Edison, Who Tells Many Other Interesting Facts Concerning His Trip to Europe

War was in the air as I sat down opposite Horace Plimpton, Edison's manager of negative production, to talk over his recent trip abroad. War naturally, therefore, prompted the first question.

"Looking at it solely from the business point of view," Mr. Plimpton responded, "I don't like to dwell on thoughts as to the probable effect on the American companies' exports and on the English market particularly. Aside from a brief trip to Paris with my family, I spent most of my time while on the other side in England. I found trade conditions poor enough then: this was about a month ago, when even the possibility of a war in the near future was unthought of. Since then, and also before the smell of powder was in the air, I have received letters from England indicating that business was no better.

"No, I don't believe that this is due to any weakening of the motion picture's popularity. As far as we could see, the weather was the only thing on which we could place any blame. One of my friends said: 'The trouble is, the weather has been too good. If we could only get some unsettled weather to drive the people indoors business might become more satisfactory. There you have the only satisfactory reason vouchsafed for the gloom that was admittedly general among English film men.

"Of course, there are certain phases of the situation in England peculiar to American manufacturers that are more readily explained and to be expected. When I visited England only a year ago the American and Continental producers had practically a monopoly of the British film market. But in that short year quite a number of English companies have started producing on a comprehensive scale. Naturally this means that the producers of other countries must be expected to secure smaller portions at the least through making room for the newcomers. But we cannot complain, for it was hardly to be expected that England would lie inactive forever. Continental manufacturers and our own still hold the strongest positions, however, and I was given to understand that not all of the English concerns are finding the producing of pictures any too profitable.

"There were other surprises that greeted me on this last trip to England. I have never witnessed such a swift change in public favor as the long pictures have experienced in England. On my previous trip, a year before, the multiple-reel feature was at the summit of its popularity and the single-reel pictures were being pushed into the shade. But now a complete 'right-about-face' has been executed, and the long subject is a drug on the market. Three-reelers haven't a chance, and, in fact, no consideration is the reversion of feeling that even two-reel films are looked at dubiously. Probably this change in taste on the part of the foreign patrons will be reflected on this side of the Atlantic, though it is almost useless to attempt a forecast of that unconstant thing, public favor.

"You would be surprised at the familiarity with American photoplayers shown in England. Our own players and those of many of the American producers are as well known by English followers of the screen as by the 'fans' of this country. I recall an evening spent as the guest of an English family in no way connected with motion pictures. The daughters of the house astonished me by speaking familiarly of many of our players. And then again, Gertrude McCoy only this morning received letters from two English girls who had come to like her solely through her screen appearances in their country."

A man weighted down with responsibility is Horace Plimpton and like all men who are fitted for their pedestals, a man who dreads to give the appearance of being dogmatical. His word is law in the Edison Bronx studio, and to his genius is given credit for the individuality and success of Edison productions. Yet when we come to speaking of different types of photoplays and seeking rules for success, you note a lack of that finality in his opinions that many men of smaller proportions love to revel in. He can't state just what kind of pictures the English patron wants, he tells you, because he doesn't know; he has found all classes successful and unsuccessful, and often the picture from which little was expected abroad has proven a wonderful hit.

"But there is one thing that I can tell you for certain," continues Mr. Plimpton, "the Wild West picture is absolutely dead abroad. Of course the Edison Company will not shed any tears over the departed, since we have never produced Western pictures to any extent. We left those pictures to the companies better fitted to handle them by reason of having their studios located in the proper sections. I felt about the cowboy and Indian picture as I do now about the slapstick comedy. We have produced these comedies on here, with chases, upsets and mix-ups galore, and they have probably been successful. But when we were all through there was not the feeling of enjoyment and satisfaction that we would experience at the completion of a more refined comedy. Personally, I enjoy a slapstick comedy as well as the next man, provided you give me a reason for the events that happen. But I guess we are not fitted by temperament here for the production of the rougher type, so we'll follow the same line we did regarding the Western pictures, while so many others are all trying to do the one thing, we'll go on doing something different. You know, I believe there are a good many 'secrets of success' contained in the rule: 'Don't attempt to do that for which you are not fitted.' It applies to entire studios as well as to individuals."

NO SLUMP IN LOS ANGELES

Glowing Reports from Exhibitors—Lasky Visits Studio—Jump in Cost of Locations Troubles Directors

LOS ANGELES (*Special*). — The expected midsummer slump failed to connect in Los Angeles. Instead exhibitors are enjoying an unusually "fat" season, with cool weather at hand to give them aid. As an indication of what has happened, outside of long lines at the doors of prominent motion picture theaters, the General Film agency here is pressed to the limit on first releases and every other kind of release which follows. Quinn's Superba Theater has added to the rush for Licensed pictures, with Clune and his three houses, the American and Miller's, all bidding at the same time. Now Woodley's magnificent show house has made a change and will run Licensed features among others, beginning with the wild animal feature, "In Tune with the Wild." Tally's College also has turned to patents pictures. The several first-class houses in the same region, carrying Mutual and Universal programmes, are enjoying their full share of the crowds. All around Los Angeles never enjoyed such a successful exhibition Summer season as at present since the screen business became a factor here.

The "exclusiveness" of Los Angeles's "Little Theater," seems to have been its undoing. The answer is "pictures." Built with an atmosphere all its own, the auditorium seated but 350 persons. In order to meet the expense of high-salaried actors and royalty on weird but expensive plays, it was necessary to fill the house at every performance. Ibsen and other authors of similar tastes did not seem to qualify. Perhaps the audiences even in a "crowded house," felt too lonesome. At any rate the more popular amusement of silent drama and mute comedy has supplanted the peculiar but expensive at the Little Theater of the Angels.

With the appearance here of Jesse L. Lasky, the famous Broadway showman, the studio of that name slipped into the "high" and has continued at the same speed ever since. The eminent backer of the Lasky players brought new enthusiasm to an already lively plant. He produced plans for further enlargements, including additional dressing-rooms, fireproof vaults, a studio fire department and extra outbuildings. Mr. Lasky announces that Theodore August has been added to the permanent staff of the players, while other new and famous actors soon are to appear under this brand. In the all-around enlargement the various Lasky companies soon will begin the production of Belasco plays, beginning with "The Girl of the Golden West" and "Rose of the Rancho." Another new line of notable plays also is under consideration.

"We are broadening out on a more active campaign than ever before," said Mr. Lasky between jumps at the studio. "Experience has shown us many things. One is that some very famous and successful stage productions are utterly unfitted for the screen. We have turned to Mr. Belasco's plays with the utmost confidence, however. They might have been written for the film, so well are they adapted to motion pictures. Others are to be selected with the screen eye well focused."

Mr. Lasky will conclude his energetic efforts here and start upon his return trip East about the time this letter is in press.

The local film colony is beginning to discover its mistake in becoming too friendly with the public. Frequently one hears, at the picture theaters, murmured remarks about "how that was done." Too many citizens have been allowed to witness staged film scenes, and managers have decided to cut out "at home" days. Hereafter the public will see the finished product only. Another grievance is the advanced "price" of locations. Two very generous managing directors have showered coin of the realm over the residence and suburban district, for picture privileges, to such an extent that citizens have grown "wise" and grasping. Prices of this character have been advanced until the growing situation is beginning to worry studio managements.

The missionary who is using a motion picture machine to impress his sermons on uncouth Filipinos has a rival in southern California, who gives "free" exhibitions in large theaters in order to attract audiences to absorb his new doctrines. Pastor Russell's expenses being very large, those "silver offerings" must be proving generous indeed, for he has been operating here many months.

Clune's largest theater, the Auditorium, is to show "The Spoilers" again, despite the fact that the big Selig production ran for two weeks there about a month ago. The long line outside was there right up to the closing night. Therefore the return engagement. Griffith's production, "The Escape," has just closed a splendid engagement at the same house. Ince's "Wrath of the Gods" previously ran for two weeks at the Auditorium.

By the time of this publication, G. P. Hamilton, manager of the Albuquerque company, will be in New York to conduct further business arrangements with the Warner Feature Company. The Albuquerque company has operated here successfully for many months, using the Zodiac plant as headquarters. The Rollins company and Joe Shipman are new operators at the same plant.

Governor Hiram Johnson, of California, the vigorous attorney who was foremost in shoving the Southern Pacific off the political map in this State, is an ardent picture fan and follows the various release announcements with closest interest. He sees no less than one show a day on the average, and always finds time to drop in on a "grind," no matter how busy. He will be remembered as Colonel Roosevelt's running mate on the last national ticket. The Governor is out for re-election this year and will probably receive the film vote, for he vetoed a most obnoxious bill which would have placed the tax of one cent a foot on all releases in this State.

Dorothy Gish is being featured in "Granny," a heart-interest drama of Majestic brand. W. C. Cabanne is directing this picture.

W. M. Ritchey, the photoplay author, has written several scripts for D. W. Griffith, by special arrangement. The first, "Every Man Has His Price," is under production by "Sheriff" Arthur Mackley at the Reliance-Majestic studio. The prominent director also plays the lead.

Director Fred A. Kelsey, of the Reliance, rushed an injured newsboy to the hospital with such speed that his camera, trunk and some valuable negatives were jarred from the machine unnoticed. They were found by citizens, who traced up the "R. & M." initials to the effect that all the property was recovered by the studio.

L. L. Irwin, winner of second prize in a local balloon race, is an employe of the Universal. His "Fairy" raced sixty miles in two hours and forty-two minutes, attaining an altitude of 16,000 feet. Mr. Irwin is but twenty years old. He formerly was wireless operator at the Panama Canal.

The Los Angeles *Tribune*, which has been making a business of following up the film game in news and advertising columns here, has begun a review of the pictures, using its own critics, twice a week. Mrs. Marie Coe has the distinction of being the first motion picture critic in southern California. She also conducts a smart woman's and home department in the Los Angeles *Express*.

William H. Taylor, of the Universal, one of the few surviving Indian scouts of fifty years ago, says he will make back over the old trail to New York on horseback. He is

(*Continued on page 34.*)

SCENE FROM LUBIN'S "THE DOWNWARD PATH."
Released in Two Reels, Aug. 12.

UNIVERSAL IN COURT

Fight on Over Control of Manufacturing Company's Missouri Branch

JEFFERSON CITY, MO. (*Special*).—The litigation involving the control of the Universal Film Company, a Missouri company capitalized at $50,000, has been presented to the Supreme Court.

William H. Swanson, Vital W. Garesche, Barney Rosenthal, John Noelker, and A. E. Bryant, all of St. Louis, last April were elected directors of the company. The validity of their election was questioned by two New York stockholders, Carl Laemmle and R. H. Cochran, and a decree was obtained from Judge Cave, of the St. Louis Circuit Court, annulling the election.

The St. Louis stockholders applied here two weeks ago for a writ of prohibition to prevent the enforcement of the decree issued by Judge Cave. A temporary restraining order was issued and the return was set for to-day, when the merits of the controversy were submitted to the three judges, who took the litigation under advisement.

NEW ATLANTA COMPANY

Local Firm States That It Will Soon Start Producing with Strong Company

ATLANTA (*Special*).—This city is the latest to be granted a producing motion picture company of its own. The Photoplay Library Corporation announces that it will soon be producing films here, and claims that prominent screen stars will be seen in its pictures.

Martin F. Amorous is head of the organization. W. F. Clarke will have charge of the studio and Lester Park will be general manager.

ANOTHER BIOGRAPH RELEASE

Beginning on Friday, Sept. 18, the Biograph Company will add another single reel release to its weekly output. This additional release is distinct from the Tuesday two-reeler, which has just been added to the programme. The Biograph schedule will then be as follows: Monday, Thursday, Friday, and Saturday, one-reel pictures, and every Tuesday two-reel features.

NEW FILM COMPANIES

Infant Organizations Keep Secretary of State at Albany Busy

ALBANY (*Special*). — The following motion picture companies have filed papers of incorporation with the Secretary of State here:

Edyth Totten Film Company, canvas, projecting machines, $25,000. T. F. McMahon, H. H. Glover, and Edyth Totten, Brightwaters.

Gau Enterprises, $30,000. A. D. Ghersan, Thomas K. Mahon, and A. L. Burchell, 1 Liberty Street.

Stevens Attractions, Buffalo, $10,000. J. Robson, S. and W. H. Stevens.

Film Stock Company, $100,000. D. Gardner, William Steiner, J. H. White, Longacre Building.

The World Film Corporation of New York, a distinct organization from that incorporated in Delaware, was voluntarily dissolved. Another voluntary dissolution was that of the Pyramid Film Company, of the Bronx.

Cosmopolitan Feature Film Company, $10,000; Henry Presser, Joseph Kaufman, Jacob Lehrer, 111 Avenue A.

International Education League, educational, motion pictures, $10,000,000; C. R. Thorn, Blair Fraser, W. White, 36 Central Park S.

American Cellon Company, inflammable substitutes for celluloid, $1,500,000; R. R. Biebert, J. T. Patterson, C. Hollander, 452 West Twenty-fourth Street.

Topical News Company, motion pictures, $100,000; A. M. Sobo, William Carter, Blair Fraser, 309 West Ninety-ninth Street.

Daylight Screen Company, $100,000; same directors.

Cellite Safety Film Company, $100,000; Charles Hollander, E. R. Biebert, J. T. Patterson, 129 West Ninety-eighth Street.

BLANCHE WALSH IN FILM

Blanche Walsh has been engaged by the Famous Players Film Company to appear in a screen adaptation of "The Straight Road," Clyde Fitch's play, in which she made one of her greatest successes on the legitimate stage. Miss Walsh will be seen in her original role, that of Mary O'Hara, the girl of the slums.

THE NEW STUDIOS AND FACTORY BUILDING OF THE WILLAT STUDIOS AND LABORATORIES, INCORPORATED,
Located at Main Street and Linwood Avenue, Fort Lee, N. J.

NEWSY NOTES FROM FILMLAND

The first Lasky release on the Paramount programme will be Dustin Farnum in "The Virginian."

The Renowned Players' Feature Corporation announce that they will soon start work on a production featuring Madame Kenny Lipsin, who has for the past ten years appeared on the East Side of New York in Russian and Jewish plays.

"The Littlest Rebel," the first production of the Photoplay Productions Company, has opened at the Studebaker Theater, Chicago, to good business. A New York exhibition is being arranged for.

Lewis J. Selznick's announcement of an Independent programme of twenty-eight reels a week has created quite a stir. Arrangements have been made to handle the output through the offices of the World Film Corporation, which now has twenty-five offices in the United States and Canada.

Louis Machat has sold his interests in the Standard Film Company of Boston and will devote his talents to the management of the Boston office of the World Film Corporation.

David Horsley has installed a Linotype machine in the sub-title department of his Centaur plant at Bayonne, N. J.

Miss Eleanor O'Keefe, who will be remembered as the right bower of Tom D. Cochrane during the first two years of the Imp Company, has joined the Horsley forces. For the present Miss O'Keefe will assist in the organization of the publicity and advertising department, and later will become assistant to Mr. Horsley.

Judge William Fowler, of the Superior Court, San Francisco, ruled in favor of the Keanograph Company in the effort of the Federal authorities to stop the exhibition of the film "Money," on the ground that the reproduction of currency and coin in any process, photographic or otherwise, constitutes a felony.

"Cabiria" is now in its final week at the Knickerbocker Theater and on Monday will move to the Globe Theater to continue its record-breaking run. Engagements made for the Knickerbocker prior to the opening of the picture spectacle made it impossible to continue there after Aug. 16.

At the latter part of this month, Messrs. Guy W. Green and H. A. East, of the Nebraska Feature Company, Lincoln, will visit New York for the purpose of looking over States rights features.

Arthur B. Hyman, formerly district manager of the Warner Feature offices on the West Coast, has been appointed manager of the New Orleans branch of the World Film Corporation.

A Syracuse branch has been established by William Fox with E. G. Briggs in charge. Offices are in the Bebel Theater Building.

W. P. Cuff, an old showman, has been placed in charge of the World Film Corporation's St. Louis office.

D'ANNUNZIO'S

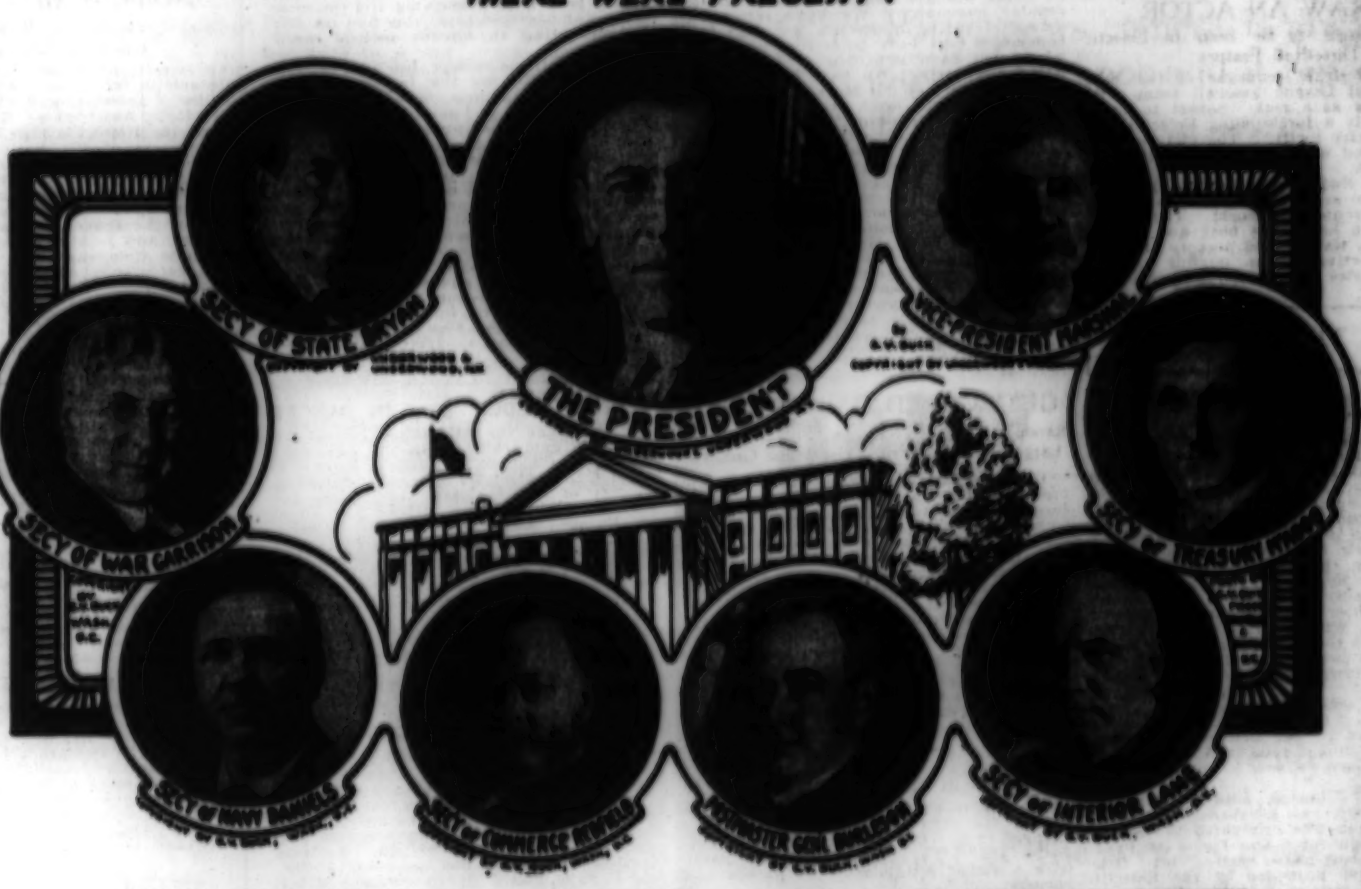
CABIRIA

AT THE WHITE HOUSE

FRIDAY JUNE 26 1914

ITALA FILM CO'S WONDROUS CONTRIBUTION TO THE MOTION PICTURE ART RECEIVES GREATEST DISTINCTION EVER ACCORDED ANY AMUSEMENT ENTERPRISE

THERE WERE PRESENT:



TOGETHER WITH THEIR WIVES AND OTHER DISTINGUISHED GUESTS

Music was furnished by Manuel Klein, Composer, of the New York Hippodrome

UNITED STATES and CANADIAN TOURS **NOW BOOKING** SHARING TERMS or RENTAL OUTRIGHT

EXPLOITATION UNDER DIRECTION

ITALA FILM CO. of AMERICA

WERBA-LUESCHER, Inc.
N. Y. THEATRE BLDG.
In Charge of Tours

HARRY R. RAVER, Gen. Mgr.
220 West 42nd Street, New York

PRODUCTION BY
ITALA FILM
TORINO, ITALY

JOHN J. M'GRAW.

McGRAW AN ACTOR

Baseball Manager to Be Seen in Eclectic Three-Reel Feature

John J. McGraw, manager of the New York National League baseball team, will make his bow as a real, "honest to goodness" actor in a forthcoming Eclectic feature, "Detective Swift." The picture is in three reels and will be released at the end of this month.

"Detective Swift" was written by Frank McGlynn, who accompanied the Giants and White Sox around the world. The scenes take place on board the boat and in the various cities visited, and portray McGraw as the detective whose pursuit of the criminals carries him around the world.

WITH THE FILM MEN

Omer Doud, advertising manager for George Kleine, has just returned from a vacation at West Baden. During his absence the department was taken care of by J. C. Miller, who is assisting Mr. Doud.

The Kessels and those associated with them certainly know how to enjoy life. In spite of the magnitude of their business and the many outside enterprises in which they are interested, you never notice a look of care upon their faces, and the whole office force follows their lead. "Ad" has a country place on Lake Champlain where he spends his leisure hours. Part of the equipment is a number of automobiles and two or three yachts. When he likes any one particularly he asks them up to spend the week-end and come down on Sunday night in his seventy-foot cruiser *Oreon*. This week's party included "Tom" Ince, Mack Sennet, and George Cooke.

With this number we begin our arduous labors in our new offices in the Putnam Building, 1493-1505 Broadway. Come in and look us over; you are always welcome.

William W. Johnston, advertising manager for Eclectic, has resigned. Mr. Johnston is the man who originated the advertising campaign for "The Perils of Pauline," which has made such a hit. His resignation was prompted by the Eclectic and Pathe advertising being handled by an agency which, he felt, did not leave him latitude enough for his ideas.

Speaking of those week-end parties, "Doc" Willatt tells us that "Pop" Rock, of the Vitagraph, has purchased one of the show places on Oyster Bay, and part of the equipment is a "thirty-mile-an-hour" motor boat. "Pop" 'phoned last Friday for "Doc" to come up and show him how to run the boat, as "Doc" will spend his week-ends learning how to run it himself.

Moe Streimer, who is one of the keenest buyers of pictures in the country, has bought the New York rights for "The Littlest Rebel."

Last Wednesday we printed the story of the finding of Ned Finley, of the Vitagraph. The following Friday one of the papers which is trying to break into the picture business announced that he was lost!

C. Lang Cobb, Ramo's hustling manager, has called in the fourteen district managers of the company for a conference in this city. The Ramo Company plans unusual activity soon with the release of the first of the Potter plays.

F. J. B.

SCARCITY OF CHEMICALS THREATENS FILM SUPPLY

Chemicals Necessary in Developing of Films All Come from Germany—Prices Soaring with Supply Small

Prices of metol and other chemicals, necessary in the developing of motion picture film, have already begun to climb the scale, as the trade faces the prospect of a famine in the event of a long drawn out European war. Manufacturers are making a vain scramble to secure large supplies of the chemicals necessary to keep their factories at work, while importers of chemicals are tightening their grasp on their stocks and cutting all orders in half.

Germany is at present the sole source of supply of the chemicals, which are absolutely necessary in film manufacture. Experts say that it is impossible to make the chemicals in this country, as the natural bases are not obtainable. The supply at present in this country is only problematical, with different authorities placing the length of time it will last at from three to six months. Even should the war terminate within a few months, it will take much longer for the film trade to feel the relief, since the factories in Germany have become entirely disorganized and will require some time to get in full working order again. There is every possibility of an increase in the price of film resulting as a reflection of the scarcity of chemicals, even should conditions not reach the crisis of a complete shutdown of the industry.

Metol has already jumped in price from $3 a pound to $10. A MIRROR representative was informed at the offices of the Berlin Aniline Works, one of our largest importers of chemicals, Mr. George L. Barrows, in charge of the firm's film department, continued:

"The situation, as far as we are affected, is just this: We have a fairly good stock on hand, but are only taking care of our regular customers. We have received a deluge of orders in the last few days from companies that have heretofore dealt elsewhere, but have been obliged to turn them down absolutely. We have made a complete inventory of our stock and know just how long it will last. All orders are being filled in accordance with these conclusions. Where a customer has been accustomed to using a certain amount, and because of the scarcity attempts to lay in a large supply, we have been forced to cut the orders to the amount we figure he absolutely needs in order to keep his plant working. This is done in justice to all of our trade. I have also had ten-pound containers made for metol, and will sell in those sizes, though previously the smallest amount sold has been fifty pounds. It is hopeless to look anywhere else than to Germany for a supply of chemicals, and exports from that country are now at a complete standstill, with every chance that the factories will themselves shut down should the war continue much longer. The scarcity applies to chemicals needed in the toning of films, as well as to those necessary in the developing. But we are on the job here ready to take care of all who have stood by us in the past."

That the manufacturers have already felt the tied-up conditions was evident by the stack of telegrams on Mr. Barrows's desk calling for metol and offering any price asked. At the office of the Gennert Company, another large chemical importer, it was impossible to secure a statement of any kind, war conditions having cast such a shroud of silence that it was even difficult to secure an admission that metol came from Germany.

PATHEITES GO TO WAR

At least one large American corporation has felt the burden of war in the loss of employees, and that is the American branch of Pathe Freres. Though the majority of the employees in this country are Americans, there are, as natural, a number of Frenchmen in different departments, chief of whom are ranking officers of the company, Messrs. Arthur Roussel and L. P. Bonvillain, the two vice-presidents. When the call went out from the French Consul in New York for reservists to return to the colors, practically all of these Frenchmen received the call. Mr. Bonvillain, who is a sous-lieutenant in the French Army, sails on Saturday to rejoin his regiment. A touch of pathos is added to his departure, since it means separation from his young wife and infant son. Mr. Roussel is ill with pneumonia and the news of the war has been kept from him for fear of aggravating an already serious condition.

Mr. Bardet, the cashier, has sent his two sons, who sailed on the *Lorraine*. With them were Mr. Monca, sous-lieutenant in the French Army, and son of Chief Director Monca, of the Vincennes Studio, various office clerks, cameramen, actors, directors, and men in every department of the business, with salaries ranging all the way from several hundred dollars a week down to a living wage, all prepared to make any sacrifice necessary for the good of their country. They represent every arm of the service—infantry, cavalry, artillery, engineers, and aviation corps.

The last private advices received from France by the house were to the effect that the huge factory in Joinville-le-Pont, not far from Paris, has been requisitioned by the government as a barrack for the soldiers.

Majestic, Los Angeles.
CHARLES RAY.

Charles Ray, of the Kay-Bee and Broncho films, is one of the oldest actors, in point of service, under contract to the New York Motion Picture Corporation. In years he is one of the youngest leading men in pictures, although he has spent years in stock and on the road with repertoire companies. Charles Ray stands a little over six feet and is a clean-cut, good-looking young fellow, who has worked his way up steadily. He is a member of the Photoplayers' Club of Los Angeles.

AD-FILM MEN MEET

National Committee is Re-elected at Conference in New York

The film men specializing in advertising stole quietly into New York recently, held a series of interesting conferences, and silently folded their tents. The meeting was held at the Hotel Claridge, and the following members of the National Committee, who were appointed at the Chicago meeting in January, were unanimously re-elected: Watterson R. Rothacker, of the Industrial Moving Picture Company; Charles Stark, of the Essanay Film Manufacturing Company, and J. Alexander Leggett, of the Pathescope Company.

The conference was replete with interesting features. The first day was devoted to a discussion with representatives of various advertising agents on the relation of the advertising agency to the moving picture advertising manufacturer.

The second day's programme was as follows: "The Truth About Moving Picture Advertising," by Mr. Rothacker; "Moving Picture Circulation," by Mr. Stark; "Miniature Projecting Machines," by Mr. Leggett; "Municipal Motography," by W. E. Hamilton; "The Ad Film in Selling," by N. F. Sawyer, and "Moving Picture Advertising Achievement," by H. J. Aldous.

Several members of Panama commissions were unofficially present and told of the big part moving pictures will play at the impending San Francisco Exposition. It was tentatively decided to have the next meeting of the National Committee at San Francisco in February, 1915, although it is probable that a special meeting will be called for either Chicago or New York in August.

GET WORLD FAIR RIGHTS

Standard Film Corporation Will Also Build Large Studio on 'Frisco Exposition Grounds

The Standard Film Corporation, a newly organized firm, announces that it has secured the exclusive motion picture privileges to the San Francisco Panama-Pacific Exposition. The concession includes the exclusive rights to photograph, produce and manufacture motion pictures of every kind within the exposition grounds, and also the rights to exhibit on the grounds.

A five-acre tract has been secured by the Standard Company at the Exposition. Here a large theater seating fifteen hundred and large studios will be erected. A studio in which visitors can have motion pictures made of themselves will also be a feature. Stanley H. Twist, well known in film circles, engineered the deal for the Standard Corporation.

CHANGE "FLYING A" TITLE

The title of the Flying A two-reel feature booked for release on Aug. 24 has been changed from "Converting Dad" to "This Is the Life." The subject is a comedy-drama with a clever intermixture of pathos and comedy.

Alfred Tennyson's "Break, Break, Break," is being put into pictures by the Flying A Company under the direction of Sydney Ayres.

FILM POE STORY

Robert Goodman has just completed for the Paragon Photoplays Company a five-reel version of Edgar Allan Poe's "Murders in the Rue Morgue." Mr. Goodman, who had many years' experience with the Melies, Majestic and Universal companies, has been free-lancing, and this is the most ambitious picture he has made.

GABY DESLYS ON SCREEN

Provided the war does not interfere, the motion picture art will soon be enriched by the screen appearance of Gaby Deslys. The international star started work two weeks ago in London on a production for the Famous Players Company. The picture is an original conception, entitled "The Triumph."

"LITTLEST REBEL" STAR IN DANGER

Mimi Yvonne, the child actress, whose latest screen appearance is in the Photoplay Production Company's "Littlest Rebel," is reported to be stranded by war conditions in the city of Leipsic. After completing her work on "The Littlest Rebel" she sailed for Europe with her mother, it being intended to place her in a convent school for two years. The uprising in Europe put a stop to her schooling, and when she decided to return to America she found it impossible to cash the travelers' checks she had in her possession. The Photoplay Productions Company was notified by cable and set the wheels working in Washington, with the result that it is now expected that the child actress will sail for America within a few days.

BURNS FILM OPENS

"The $5,000,000 Counterfeiting Plot," the six-part feature in which William J. Burns plays the principal role, opened this week at the New York Theater, which will now be given over entirely to feature pictures. The scenario for this production was prepared by George Jean Nathan. Bertram Harrison staged the film, assisted by Clifford P. Saum and W. H. Cavanaugh. A full review will appear in next week's MIRROR.

LIBERTY COMPANY ORGANIZING

The Liberty Motion Picture Company, located at Germantown, Philadelphia, has organized its stock company. Included in the ranks are Frances Cummings, Edw. B. La Reno, Charles T. Danforth, E. B. Tilton, Katherine Bjorling, Robert Ingraham, Elizabeth Bjorling, Frank McEllen, Joseph J. Kelly, Irene Kingsland, and Jack Shultz. Mr. N. E. Milligan, producer for the Liberty Company, is at present engaged in a number of Western and Canadian multiple-reel photoplays.

CATHOLIC FILM COMPANY

The Catholic Film Association has filed papers of incorporation at Albany and plans to buy and distribute educational and amusement pictures to Catholic schools, churches and societies. The capitalization is given as $500,000, and the directors are T. A. Kavenagh, Roy L. McCardell, and Dr. Conde B. Pallen.

GILES WARREN WITH SELIG

Giles Warren is now producing for the Selig Polyscope Company, with headquarters in Chicago. Mr. Warren will probably confine his activities to the production of feature films. The announcement that he would use Chicago as his base comes with especial significance after the story published in some quarters that Selig had abandoned the Chicago studio and would confine its activities to the Los Angeles plant.

"TOLL OF MAMMON" RIGHTS

The Allen Feature Film Corporation, of Providence, R. I., has purchased the rights of "The Toll of Mammon" from the Excelsior Feature Film Company for the New England States. The territory on this feature is selling rapidly.

ROBERTS IN LASKY FILM

Theodore Roberts has been secured by the Jesse L. Lasky Feature Play Company for appearance in George Barr McCutcheon's novel, "The Rose in the Ring," which will be produced by the Lasky Company under the title of "The Ring Master."

GLADYS HULETTE HELD LEAD

Due to an error in the issue of Aug. 5, the review of Edison's "The Stuff That Dreams Are Made Of" gave Miss MacLeod credit for the leading role, which was filled by Miss Gladys Hulette.

BEN WILSON announced last week that he will soon join the Universal ranks.

NEW PHOTOPLAY THEATERS

THE NEW ROSE THEATER, REGINA, SASKATCHEWAN.

The Rose Theater, shown above, is the newest photoplay house in Regina, Saskatchewan, Canada. It was built by D. M. Hackney and has been leased by D. W. Fisher, formerly Provincial censor and theater inspector. Mr. Fisher has had considerable experience as a film man. The Rose was built at a cost of $50,000.

Cape Girardeau, Mo., now boasts of a new motion picture theater seating 1,000. The new house cost $15,000 and is controlled by the Cape Girardeau Amusement Company.

C. L. Nuckles, of Paris, Ill., has opened his new theater in Nashville, Ill. It is a neat, comfortable little house, seating 500.

Postmaster William Buckley, of Rochester, is to start the erection soon of a motion picture theater in Murray Street near Lyell Avenue. The theater is estimated to cost about $12,000 and will seat 1,000 persons. It is to be 45 feet wide and 130 feet long. Leo M. Brasill is the architect.

Louisville, Ky., saw the opening of a new motion picture theater last week, when the first performance was given at the Parkland Theater, 2817 Dumesnil Street.

The New Kingston Theater, St. John's Place near Kingston Avenue, Brooklyn, will soon be opened. The house seats 600, with accommodations to seat 1,000 in an open-air annex.

The Sunset Theater, on Washington Avenue, Portland, Ore., has thrown its doors open. The theater, which is one of the most beautiful in the Oregon city, opened with a full programme of Eclectic features.

Negotiations were closed last week between August Paulsen and Dr. H. S. Clemmer, owner of the Clem and Casino theaters, Spokane, Wash., whereby Dr. Clemmer takes over the new Paulsen Theater, at the southwest corner of Sprague Avenue and Lincoln Street in that city, on its completion early this Fall. Dr. Clemmer has taken a ten-year lease on the property and will operate a high-grade motion picture theater in the new location. No announcement has been made as yet by Dr. Clemmer as to the policy of the new theater nor as to picture service, more than that an exclusive high-grade service will be secured for the new house. Dr. Clemmer is also silent on his plans for the Casino and Clem picture houses, although both will continue in operation until the new theater is ready for occupancy. The Casino will doubtless be retained permanently, and possibly also the Clem. The consideration of the lease is not named. The finished theater will represent an investment of approximately $200,000 and will be one of the finest west of the Mississippi River. It will be the last word in moving picture theater construction and will have a seating capacity for 1,000 people.

The Ivanhoe Theater, Sandusky, is now nearing completion and it is expected that the opening performance will be given about Sept. 15. Manager Blatz will make his initial bid for favor with the eight-part Kleine feature, "Spartacus," which recently completed a run at the Auditorium, Chicago.

Salt Lake business men are said to be making an endeavor to place a photoplay house de luxe in the old Keith-O'Brien building on Main Street. Plans for the changing of the former department store into a motion picture theater are still incomplete, but are being promoted.

A motion picture house seating 600 is to be erected by the E. and E. Amusement Company, Horace E. Simon, president, at the northeast corner of the junction of Eighth Avenue and Cathedral Parkway, New York city.

Washington, D. C., is to have a new photoplay theater on Georgia Avenue, northwest, between Irving and Kenyon Streets. It is now in course of erection and will cost its owners, the Peerless Amusement Company, about $25,000.

SUES FILM COMPANY

Mrs. Boissevain Wants Money for Legal Services in White Slave Film Tangle

An echo of the court tangles over white slave films last Winter was heard last week when Mrs. Inez Mulholland Boissevain brought suit to recover $1,000 she alleges due her from the Sociological Research Film Company. Mrs. Boissevain claims that the money is due her for acting in the film company's behalf when the exhibition of the "White Slave Traffic" pictures was stopped at the Park Theater, New York city, and the manager and one of the members of the concern arrested.

The film company asserts, however, that Mrs. Boissevain, who is an attorney, was giving her services free, as did Mrs. O. H. P. Belmont and others who came to the rescue of the film in the cause of "uplift."

OFF FOR WAR VIEWS

CHICAGO (*Special*).—Mr. Ed Weigle, the Chicago *Tribune*'s war photographer, who took the motion pictures of the battle at Vera Cruz, left here last week for Berlin with 10,000 feet of negative, which he will use in taking pictures of the European war now in progress. Mr. Weigle will return with the exposed film, which will be developed and printed at the Industrial Moving Picture Company's factory and released by the Chicago *Tribune*.

CENSORS IN SOUTH BEND

SOUTH BEND, IND. (*Special*).—On the recommendation of a special investigating commission the mayor has appointed a board of motion picture censors. The body will have absolute power, the mayor being the only appeal from its decisions. Three men are on the board and two women. Mr. A. M. Jones, Sr., is the member of the board representing the motion picture exhibitors. A policewoman has been detailed to see that the board's rules are obeyed.

BOOK "LITTLEST REBEL"

Arrangements Being Made for Broadway Showing of Edward Peple's War Drama

With war on every tongue, the Photoplay Productions Company last week announced that arrangements were being pushed for a Broadway opening of its initial production, "The Littlest Rebel." The film adaptation of Edward Peple's successful play has already opened in Chicago and is meeting with good results.

"The Littlest Rebel" was filmed near Augusta, Ga., in the exact locations demanded by Mr. Peple's story. The New York rights have been secured by Mae Streimer.

USE WARSHIPS IN FILM

David Young, Jr., president of the Broadway Picture Producing Company, has returned from Washington, where he has been securing locations and also making arrangements with the naval department for the privilege of using battleships in the filming of "The Man o' Warsman." The picture, which will be in five parts, will mark the screen debut of Thomas E. Shea. The story has been rewritten so that many prominent lights in Washington and Mexico will be included as characters.

Dixie Compton, who was seen to advantage in "The Trail of the Lonesome Pine," will also be seen in the cast of "The Man o' Warsman." The players have just returned from Mexico with many unusual scenes.

WORK ON NEW SELIG STUDIO

The two-million-dollar Selig studio is developing at Los Angeles rapidly. The cement driveways now are completed, while the landscaping at and about the art animal cages is in the hands of a competent staff of gardeners. A new cookhouse and restaurant have been completed near the mission dressing-rooms.

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THE newspaper that gets the big scoop gets the big reputation. There are scoops in motion pictures, too. Your reputation stands on films. A scoop in films will boost *your* reputation.

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The HOUSE of DARKNESS—Multiple Reel
THE SORCERESS—Multiple Reel
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ALAN HALE
LEADS
BIOGRAPH

ELAINE STERNE
Photoplaywright
Current Releases:
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A TRAIN OF INCIDENTS
THE LITTLE CAPTAIN

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GEO. S. BLISS
CHARACTERS
LUBIN'S PLAYERS

CHARLES M. SEAY
EDISON DIRECTOR *Current Releases:*
Faint Heart Ne'er Won Fair Lady—August 5; A Change of Business—August 3; The Adventure of a Pickpocket—Aug. 17.

BRIEF NEWS NOTES

Mr. Sidney Goldin, who has been at the head of the Goldin Feature Film Company, has severed his connection with that firm.

Maurice Lobel, traveling representative for the World Film Corporation, announces his latest feature, "My Baby Girl," first exhibited shortly after midnight July 31.

"THE MAN OF THE HOUR"

Harry R. Raver's Interesting Career—From Fifty-Foot Subjects Down to the Twelve-Reel "Cabiria"

HARRY R. RAVER.

Harry R. Raver, whose career in the motion picture industry covers a period of some fifteen years, is one of the men who command the attention and the respect of all. Back in the earliest days of the business he handled the short-length films then obtainable, and has not only kept pace with the growth of the business but has forged ahead. He now could rest on his laurels, if he felt so inclined, on the strength of actual achievements.

Just to give an idea where he stands today, let it be said that Mr. Raver is the man who brought into America "Cabiria," the wonderful masterpiece of the Itala Films, Torino, recognized all over the country as the greatest picture ever produced and a masterpiece which is doing more than any other to raise the motion picture in the estimate of the theatergoing public. He is president, founder and active head of the All Star Feature Corporation. He is secretary and treasurer of the Itala Film Company of America (a New York corporation), secretary and treasurer of the Itala Film Company of America (a Delaware corporation), and secretary and treasurer of the Exclusive Supply Corporation. The accumulative force of these offices, any one of which would suffice for the ordinary man, should make it clear that it is no exaggeration to say that Mr. Raver holds a commanding position in the motion picture business.

Mr. Raver is a real pioneer in the business. Back in the days when fifty feet was the standard length for films he saw the enormous possibilities of the motion picture as an amusement enterprise. In 1899 Mr. Raver was associated with Bostock's Zoo at the Philadelphia Exposition. At that time a connected story had never been told on the screen. The fifty-foot subjects consisted of one scene, either a topical subject or a subject posed with but little pretensions toward artistry. The Spanish War had brought pictures of troops and fighting and had created considerable public interest in the motion picture.

So Mr. Raver looked ahead and saw the future of the motion picture. He bought a projection machine and some pictures. The pictures wouldn't get very far these days. But they were considered among the best then. By their titles they are dear to the hearts of all old-timers. Among them were "May Irwin and John Rice Kiss," "Street Scene in New York," "Birth of Venus," "Sapho Kiss," "The Unlucky Fisherman," and "The Queen's Funeral."

Note the beautiful simplicity and indefiniteness of the titles of those days. Just "Street Scene in New York," for instance, with no mention of what the street was or any other identification. "The Birth of Venus" was an example of the simplicity of the posed pictures of the old days. In this picture a huge sea shell opened, "Venus" rose slowly, stretched herself, then sank back into the shell, which closed again. That was all.

These films, with other short subjects and song slides, comprised a show which Mr. Raver took on tour through the West and played at all the "opera houses" of the smaller cities and the towns. In those days permanent theaters devoted to motion pictures were practically unheard of. As time went on, "McKinley's Funeral" and other subjects were added to the programme, but they were either topical or consisting of a single scene, and were all short subjects.

In 1904 the motion picture which told a connected story made its first appearance. "The Great Train Robbery" came out. Raver and Darnaby operated this picture and "The Alps," an electrical show, under canvas. Just to show what he accomplished, Mr. Raver took in more than $50,000 in twenty-eight weeks that year with "The Great Train Robbery" alone. That makes more than $1,000 a week taken in by a single thousand-foot picture back in the old days. Yes, there were real showmen in those days.

This feat made Mr. Raver more convinced than ever that in the motion picture lay the amusement of the future. He managed theaters in Chicago for William H. Swanson and managed Swanson's exchange in Omaha. Later he managed another office in Washington, D. C., and then one in Baltimore.

Those were days of trouble and strife. Trade changes were frequent and important. A shift in the alignment of the concerns might put a company out of the running almost any time. On the other hand, the companies with level heads to guide them prospered. At this time the Eclair Company of France decided to try to make a showing in this country. Mr. Raver was selected for the important position of general manager of the American Eclair company. He was also a director in the Motion Picture Sales and Distributing Company and prominent in the affairs of that concern. Previously he was secretary and treasurer of the Association of Independent Film Manufacturers. When the Film Supply Company of America was formed Mr. Raver was secretary and general manager of that company. Later, when the Exclusive Supply Corporation was formed, he was made secretary and treasurer, which positions he still holds.

Mr. Raver's success has been built upon a sure foundation. To start with, his experience as a practical showman gave him insight into that mysterious subject known as "what the public wants." His ability to gauge the pulse of the amusement industry has been an important factor in his success. During his fifteen years in the business he has always looked to the future, hence his present success and hence the probability that his future will far eclipse his present.

Despite his experience, Mr. Raver is remarkably young in appearance. More than six feet tall, clean shaven, with a rugged manner and intensity of purpose, he possesses an undeniably strong personality. He has a trick of draping his length over a chair and gazing pensively into space while he mentally debates an important question. Then his gaze slowly revolves down to the questioner and he deliberately unloads an ultimatum that closes the subject one way or the other. His quiet personality is in marked contrast to his aggressive business career. For fifteen years he has been in the forefront of the business "wars" of the "Independents" and has always taken a prominent part.

After 6 o'clock the lure of the simple life holds a strong attraction for Mr. Raver. He bids fair to achieve notice as a gentleman farmer. He recently purchased a country estate in Bound Brook, N. J., which he has turned over to his parents, but he is so engrossed in the piece that he motors over at every opportunity. He has also acquired a parcel of land in a restricted residential section of Palisade, N. J., on which he plans to build.

Retiring in peace and his private life, aggressive in business, always keeping his eye on the future, a man who has gone far and accomplished much, but who promises to accomplish much more, such is Harry R. Raver.

AMES HANDLING EDUCATIONALS

George T. Ames, formerly of the General Film Company and recently assistant general manager of the Mutual Film Exchange, is leaving his post there to become allied with the International Education League, in which the Duke of Manchester is prominent. Mr. Ames is to be assistant general manager of this concern as well as manager of a sub-corporation, known as the Church and School Service Bureau, of which Dr. William Carter is president. Mr. Ames states that it is the intention of the new firm to eventually make educational and historical film as well as to market it, and that within a few months the concern will have its own companies in the field all over the world. New York offices are at 18 East Forty-first Street.

LICENSED FILM RELEASES

Monday, Aug. 17.

(Bio.) Tim, the Terror. Com.
(Bio.) The Game of Freeze-Out. Com.
(Edison) The Adventure of the Pickpocket. Eighth of the "Octavius" Amateur Detective Series. Com.
(Ess.) Swedie and the Double Exposure. Com.
(Kalem) The Old Army Coat. Two parts. Dr.
(Pathe) Dakar, the Principal Port of Senegal, French West Africa. Tr.
(Pathe) Military Training Down Belgium.
(Selig) The Spook on the Wall. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial No. 49.
(Vita.) Private Dennis Regan. Military Dr.

Tuesday, Aug. 18.

(Edison) By the Aid of a Film. Tenth of "The Man Who Disappeared" Series. Dr.
(Ess.) The Black Signal. Dr.
(George Kleine) When the Beacon Failed. Clara. Two parts. Dr.
(Kalem) The Storm at Sea. Dr.
(Lubin) Back in the Fare. Com.
(Melies) A Slight Mistake. Com.
(Pathe) Cairo, the Capital of Egypt.
(Pathe) Uriage and Vicinity. Sc.
(Selig) If at First You Don't Succeed. Com.-Dr.
(Vita.) An Innocent Delilah. Two parts. Dr.

Wednesday, Aug. 19.

(Bio.) The Gangster's Wife. Dr.
(Edison) The Old Fire Horse. Com.
(Ess.) The Fable of the Two Mandolin Players and the Willing Performer." Western Com.
(Kalem) The Bond Eternal. Two parts. Dr.
(Lubin) The Dreamer. Two parts. Dr.
(Melies) The False Bubble. Dr.
(Pathe) Pathe's Weekly, No. 50, 1914.
(Selig) When a Woman's Forty. Two parts. Dr.
(Vita.) Taken by Storm. Com.-Dr.

Thursday, Aug. 20.

(Ess.) Slippery Slim and the Claim Agent. Com.
(Lubin) His Brother's Blood. Two parts. Dr.
(Melies) A Surprising Encounter. Com.
(Melies) The Bull Trainer's Revenge. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 50.
(Vita.) The Woes of a Waitress. Dr.

Friday, Aug. 21.

(Edison) The Gilded Kid. Two parts. Com.
(Ess.) The Masked Wrestler. Two parts. Dr.
(Kalem) Sherlock Bonehead. Com.
(Lubin) The Love of Ora Zan. Dr.
(Selig) The Jeweler. Com.
(Vita.) The Honeymooners. Com.

Saturday, Aug. 22.

(Bio.) The Gypsy Talisman. Dr.
(Edison) In Love of Damaris. Dr.
(Ess.) Broncho Billy's Wild Ride. Dr.
(Kalem) Kidnapped by Indians. Dr.
(Lubin) Sometimes It Works. Com.
(Lubin) Making Aunty Welcome. Com.
(Melies) The Telltale Photograph. Two parts. Dr.
(Selig) What Became of Jane? Dr.
(Vita.) Lily of the Valley. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Aug. 17.

(Amer.) Paine Gods. Two parts. Dr.
(Keystone) (Not yet announced.)
(Reli.) Our Mutual Girl, No. 31.

Tuesday, Aug. 18.

(Beauty) The Silence of John Gordon. Dr.
(Maj.) The Inner Conscience. Dr.
(Than.) McCarn Plays Fate. Two parts. Dr.

Wednesday, Aug. 19.

(Amer.) Their Worldly Goods. Dr.
(Broncho) The Robbery at Pine River. Two parts. Dr.
(Reli.) Izzy Gets the Wrong Bottle. Com.

Thursday, Aug. 20.

(Domino) The Defaulter. Two parts. Dr.
(Keystone) (Not yet announced.)
(Mutual Weekly) No. 86.

Friday, Aug. 21.

(Kay-Bee) The Winning of Denise. Two parts. Dr.
(Maj.) A Lesson in Mechanics. Dr.
(Princess) The Belle of the School. Com.-Dr.

Saturday, Aug. 22.

(Keystone) (Not yet announced.)
(Reli.) For the Last Edition. Two parts. Dr.
(Royal) His Long Lost Friend. Com.

UNIVERSAL FILM RELEASES

Monday, Aug. 17.

(Imp) Love's Refrain. Dr.
(Sterling) Lost in the Studio. Juvenile Com.
(Victor) Weights and Measures. Two parts. Political-Dr.

Tuesday, Aug. 18.

(Crystal) Vivian's Best Fellow. Com.
(Gold Seal) The Troy o' Hearts, Series No. 8. The Sea Venture. Two parts. Dr.
(Universal Ike) Universal Ike, Jr., on His Honeymoon. Com.

Wednesday, Aug. 19.

(Eclair) Bransford in Arcadia. Three parts. Western Dr.
(Joker) Pass Key, No. 3. Com.
(Nestor) The Creeping Plague. Western Dr.
(Nestor) Strange Friends. Edu.
(Animated Weekly) No. 123.

Thursday, Aug. 20.

(Imp) On the High Seas. Two parts. Dr.
(Rex) A Bowl of Roses. Dr.
(Sterling) His Wife's Flirtation. Com.

Friday, Aug. 21.

(Nestor) A Lucky Deception. Two parts. Com.
(Power's) The Divorcee. Dr.
(Victor) The Slaver's Romance. Dr.

Saturday, Aug. 22.

("101" Bison) The Lure of the Geisha. Two parts. Dr.
(Joker) The Diamond Nippers. Com.

GOSSIP OF THE STUDIOS

ALAN HALE,
Playing Leads with Biograph.

ALLEN M. DAVEY, photographic expert with the Universal Hollywood studios, on June 30 became a benedict, Margaret M. Bronaugh being the bride. Mr. Davey is a brother-in-law of David Horsley, of the Centaur Film Company.

CHARLES RAY, of the Kay-Bee Company, is at present taking the lead in a multiple reel Indian-military drama which is the first military picture he has appeared in since "Military Judas," in which he scored strongly.

THEY TELL us that John Ince, of the Lubin Company, is a collector of candlesticks and possesses now over two hundred valuable specimens. Mr. Ince was last week offered an oportunity to become dean of a school of photoplay acting, but he couldn't quite see it. He says that all anybody could do when it came down to the final point was to tell the pupil to seek a chance as an "extra" and wait, wait, wait, so what was the use?

PHILIPSBURG, PA., has declared a special celebration on Labor Day, when the Lubin Company will stage a railroad wreck scene near there. Two locomotives will be sent crashing into each other for the scene on the Pittsburgh and Susquehanna Railroad.

THE FIRST King Baggot picture directed by George Lessey will be a two-reel drama, "The Man Who Was Misunderstood."

CLARENCE BADGER, scenario writer for the Western Universal, was married on July 16 to Miss Lillian Schoene, of Hollywood, Cal.

WALLY VAN, of the Vitagraph Company, has a complaint. Wally is a gasoline engine expert and for the past five years has competed in every race in which the Baby Reliances have been contestants. This year he was compelled to remain at the Vitagraph studios while the Baby Reliance V. made a new world's record one day and the Baby Speed Demon made another record the following day. Both of the boats were looked after and groomed for the races by "Cutey," as he is known in pictures.

IT SEEMS that Pearl White can go through almost anything in taking "The Perils of Pauline," but she cannot go out even for a short drive on a Sunday afternoon without having something happen. Last Sunday she was driving in Central Park in a hansom cab when in coming down one of the hills the horse stumbled and fell, throwing Miss White out on her head. She suffered from sprained wrist and was badly lacerated on the face and arms, and was unconscious for some time. An ambulance driver wished to remove her to the hospital, but as soon as she revived she pluckily continued her drive.

BETWEEN PRODUCTIONS, Ashley Miller has perfected a mechanical device for producing a new and beautiful photographic effect, the result of which will be seen in the ending or "curtain" of "Nearly a Widow," released Aug. 24. Edison productions which follow it will also show the innovation.

CHARLES RICHMAN, recently with "Help Wanted," will appear in the Lasky production of "The Man from Home."

MILLICENT EVANS, who was with "The Blue Mouse," "The Cub," and many other metropolitan successes, is now leading woman with the Colonial Motion Picture Corporation. She recently closed a long engagement with the Biograph.

MABEL NORMAND, of the Keystone Company, wishes to emphatically deny that she is married, despite an article that appeared in the July number of a general magazine. "Not a wedding bell in the whole city of Los Angeles or any other city ever struck a note in my behalf," she says.

FRANK McGLYNN, who recently completed an around-the-world trip with the Giants and White Sox, is now back with Edison. Mr. McGlynn left the legitimate stage in 1909 to join the Edison Company and was with him until he started on the world tour. With Victor Miller as his cameraman he directed the pictures taken in different parts of the world and also played the part of the "Baseball Bug," who worked his way into the game and could be found in the bleachers rooting for his home team.

IRENE WARFIELD has been engaged by the Lasky Company for a forthcoming feature.

EDGAR JONES is making a mark in Lubin films by merit of his splendid horsemanship. Mr. Jones was formerly a Liebler and Company player and includes among his experiences on the stage engagements with Henry Miller, Viola Allen, Kyrle Bellew, The Holy City and other companies equally high class. He likes the out-of-door, the rough-and-ready life which photoplay work gives him, and prefers this variety to that of "dress-up" roles.

THE REAL of the California Motion Picture Corporation's producing corps for realism would have undoubtedly proven fatal to Miss Michelena, had it not been for the heroism of House Peters. During the latter part of last week it was decided to devote a day in making a number of retakes for "Salomy Jane." One of the big scenes was the escape of the leading man from the vigilantes. During his spectacular flight the rowboat, with which he put out down the river, became swamped and he then went over the rapids clinging to a log. At just this point Miss Michelena, in the role of Salomy Jane, was supposed to swim out to midstream and join him. Meantime the posse and horses were foundering up stream in the quicksand. Miss Michelena is an excellent swimmer and was making fine headway against the broadside of the swift current, when she was taken with a sudden cramp. The rapids were already driving her under a steep embankment when House Peters reached her just in the nick of time and pulled her, very much exhausted but still safe, on to the log.

DIRECTOR THOMAS SANTSCHI is putting on a picture at the Selig Western studio which involves the burning of a ship at sea.

COLIN CAMPBELL, of the Los Angeles Selig studio, has produced forty-four reels of pictures in the last six months, including copyrighted stories and adaptations from plays and books.

J. W. KELLEY is now directing at the Eclair Western studio, where Webster Cullison holds the reins. Will E. Ellis, formerly scenario editor for the Colorado Motion Picture Company, is another addition to the Tucson forces.

GEORGE FIELD and Jack Richardson recently stole away from the Santa Barbara studio of the American Film Manufacturing Company, and each invested in a touring car. Not to be outdone, Vivian Rich immediately wrote out a check and became possessed of a car. Now the rest of the players at the studio say that a race will have to be arranged on the Mohave Desert before the trio will stop arguing about the comparative merits of their cars.

WILLIAM BECHTEL, of the Edison Company, is now back at the home grounds after a four weeks' stay in Mount Clemens, Mich., where he was recovering from a severe attack of rheumatic trouble.

GEORGE TERWILLIGER'S Lubin company has been transferred to Newport for the balance of the Summer. Earl Metcalfe, Ormi Hawley, Edgar Jones, and Louis Huff motored in their cars from Philadelphia, a distance of 300 miles.

PROFITABLE SELIG PICTURES

They Will Get the Money
DEMAND THEM AT YOUR EXCHANGE
SAY YOU WANT SELIG'S

2 BIG SELIG FEATURES

IN TUNE WITH THE WILD
ALREADY RELEASED
Startling, thrilling and vivid Selig Jungle-Zoo 2-reel picture.
Featuring KATHLYN WILLIAMS

CHIP OF THE FLYING "U"
RELEASED AUGUST 29
A hilariously funny Selig Western comedy. In Three Reels.
Featuring KATHLYN WILLIAMS as the "little doctor."

SELIG CURRENT RELEASES
AUGUST 24-29

Released August 24—THE WHITE MOUSE In Two Reels
A Selig Drama of the Snows. Featuring BESSIE EYTON in an intensely interesting and thrilling story.

Released August 24—HEARST-SELIG NEWS PICTORIAL

Released August 25—THE SEALED OASIS In One Reel
A Selig Desert Tragedy. Featuring GUY OLIVER in a tale of toil of the mails of the desert.

Released August 26—THE DECISION OF JIM O'FARRELL
A Selig Melodrama in One Reel. Featuring WM. STOWELL, in a heart-drama, illustrating the code of love.

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FEATURE FILMS OF THE WEEK

Much of Griffith, Some of Poe in "The Avenging Conscience"—"Northern Lights" in Film—Kalem Produces "Kit, the Arkansas Traveler"—New Jack London Film

"THE AVENGING CONSCIENCE"

D. W. Griffith Production in Six Reels, Suggested by Works of Edgar Allan Poe.

The Nephew ..... Henry B. Walthall
The Uncle ..... Spottiswoode Aitken
The Sweetheart ..... Blanche Sweet
The Italian ..... George Seigmann
The Detective ..... Ralph Lewis

A great deal of Griffith and a little bit of Poe are encountered in "The Avenging Conscience," or "Thou Shalt Not Kill." Our most original of directors seems to have been inspired equally by the poet's passion for beauty and the story teller's genius for conjuring up haunting horrors—the former exemplified in the poem, "Annabel Lee," the latter in that model of short story writing, "The Tell-Tale Heart." It seems odd that the output of such diverse moods of genius should be merged in the same picture, yet the resulting effect is not unlike the effect of reading Poe. And that, of course, was Griffith's intention. He aimed to create the atmosphere of Poe—its beauty as well as its terror—rather than to recreate anything definite that he wrote. Just as Poe penned many exquisite lines expressing nothing more tangible than a poet's vague longing for perfect beauty, so Griffith has produced many exquisite scenes that may be called symbolic; but symbolic of what, save a dreamer's vision, would be difficult to say.

The plot material in this picture is not equal to that in "The Escape," nevertheless it is an interesting film, and likely to be the more popular of the two, partly because of its extraordinary tone. Melodrama, given a touch of the supernatural, alternates with the idyllic love of Annabel Lee, a fair creature, seemingly a daughter of the sunshine and the clouds (both much in evidence in superb pastoral scenes), rather than matter-of-fact earth. Many of the settings catch the spirit of Poe's descriptions, nor are they suggestive of any preceding production, or of California. They have an air of antiquity, or perhaps unreality would be better—the unreality which a visionary poet longs to find real.

All this may appear quite apart from the frankly horrible story of "The Tell-Tale Heart;" but, on the contrary, the poetic atmosphere is adroitly used to heighten the awe of tragedy. The melodramatic passages of the picture rely on the building up of suspense, the gradual growth of the impulse to kill and the insistent urgings of conscience after murder has been committed. The slow development, that does not seem slow because of the skillful variation of the scenes, is really essential in getting an audience into the mood of the story. When scenes serve this purpose it would be unfair to dub them padding.

Likewise there is no need for finding fault with Griffith's trick of making people think that they are being given something to think about, by offering a few near-to-nature facts. For instance, when the nephew is contemplating killing his uncle, a sub-title is introduced stating that nature is one long system of murder, and then pictures reveal the struggle between the spider, the fly and the ant. Really this has nothing at all to do with the problem confronting the young man, but it lends events a pseudo-scientific aspect and therefore makes them appear more serious. No less interesting is Griffith's use of foregrounds when it is time to startle the attention of an audience by focusing it on something in particular. Some of his close-ups have a real significance, of course, but others have not—the one, for example, showing Blanche Sweet's slipper and ankle.

The story of "The Avenging Conscience" in all of its ramifications would require considerable space, but the gist of the plot may be summed up in a paragraph. An aged man, who has devoted his life to rearing his nephew, opposes the youth's marriage to Annabel Lee. The pair brood over their enforced separation, and in time the nephew conceives a plot to kill his uncle and gain the inheritance without incurring suspicion. He strangles the old man, places the body in the wall of the fireplace, and restores the bricks to their former position. An Italian who witnessed the murder is bribed to keep silent. Then comes a vivid depiction of the results of the murderer's tormenting conscience, supplemented by the menace of a detective who suspects him of the crime. Finally he flees, followed by the detective and his assistants. There is a prolonged fight, wonderfully well arranged, culminating in the fugitive's hanging himself. Annabel Lee, heart-broken, jumps off a cliff, and there the story reaches an appropriate close, but this time even Griffith succumbs to the happy ending. The nephew wakes up, finds his uncle in perfectly good health and ready to accept Annabel Lee. It was all a dream, but not all Poe—not in those final scenes at least.

Henry B. Walthall as the nephew is convincing in a difficult role; Blanche Sweet at times suggests the ethereal Annabel Lee that Poe must have imagined, and Spottiswoode Aitken is a wise choice for the part of the uncle. Needless to say other players were selected with care and sufficiently rehearsed in the Griffith method of acting. There is none better. D.

"NORTHERN LIGHTS"

Drama in Five Parts, Based on the Play of the Same Name. Produced by the Life Photo Film Corporation.

Dr. Sherwood ..... William H. Tooker
Colonel Gray ..... Harry Knowles
Wallace Gray ..... Harry Spingler
Lieutenant Charlie ..... George De Carlton
Swiftwind ..... William F. Sorrell
Florence Dunbar ..... Ivy Shepard
Dorothy Dunbar ..... Anna Laughlin
Helen Dare Sherwood ..... Katherine La Salle
Horton ..... David Wall

In this day of fine distinctions it is insufficient to speak of a Western drama, or a Western melodrama, or a story of frontier days. We have all these, to be sure—one need look no further than Northern Lights to find them—but we also have something else of a higher intellectual tone, something dignified and mysterious, and, it may be added, something in the height of fashion—psychology. When the present producer looked at the Northern Lights he saw a Western drama permeated with psychology, therefore—take it from the herald—he wrote the scenario for a picture that is psychological, then Western, then dramatic. An audience sees the West and the drama, all right enough, and it sees a nice psychological start, with pre-natal influence for the impetus. But what about the finish? Is there a time limit on such an influence, or is a happy ending of greater moment than consistency?

The exposition is clear and to the point, showing how Captain Gray's wife receives such a severe shock just before the birth of a son that he inherits an abnormal cowardice. But why should Wallace carry a birthmark on his forehead, exactly corresponding to the bullet wound suffered by his father? Physical blemishes of that kind are not due to pre-natal influence. As the years pass, incidents are introduced to show the boy's failing over which he has no control. The explosion of a firecracker sends him into paroxysms of fear—he is a mark for the healthy youngsters at school, until the Indian lad, Swiftwind, becomes his champion. And so he grows to manhood, a coward no more to blame for his cowardice than is an insane man for his derangement.

Presently circumstances bring him under the spell of Florence Dunbar, one of two attractive sisters adopted by Wallace's father. While traveling across country the party is attacked by Indians, and the young man, despite his fondness for the girl, is so utterly panic-stricken that he flees for his life, leaving the others to shift for themselves. Ashamed to face those who know him, Wallace enlists in another regiment, determined this time to conquer his weakness. With the first sign of danger he deserts, and wandering about the woods, hungry and in rags, is befriended by his old schoolmate, Swiftwind. In time he surrenders voluntarily, and the severely military Colonel Gray returns his son to the commander of the regiment he deserted.

From this fragmentary résumé of the part Wallace plays in the story of "Northern Lights," it will be seen that great emphasis is placed on the fact that he is a defective. From birth, through boyhood and young manhood, there has been something radically wrong, as little his fault as blindness, or deafness, had he suffered those afflictions. But how does the author end the career of his unfortunate hero? Wallace becomes brave. A few lines from Florence and he shakes off the curse of lifelong duration. Rising from the menial task imposed as a penalty for desertion, he is ready to ride to "almost certain death" that his father may be warned of an Indian attack. Bullets no longer frighten him; he runs the gauntlet of a whole tribe of Redmen and becomes a sure-enough hero. This is no doubt true to the laws of photoplays; but is it equally true to the laws of artistic character drawing that lead to the probable end, however bitter?

Barring the debatable behavior of Wallace, this film offers sound, stirring drama about which there can be no argument. The story introduces many characters in a varied plot, nicely dovetailed and worked up to climaxes that grip. There are exciting encounters between soldiers and Indians and personal conflicts among the residents of an army post in the early days. Projection at the American Theater was so poor that photography could not be judged fairly at the recent showing of the picture.

Of the able cast, with one or two exceptions, Harry Spingler deserves first credit for his interpretation of Wallace. William H. Tooker, Harry Knowles, and Katherine La Salle are others who appear to conspicuous advantage. D.

"ALL LOVE EXCELLING"

Drama in Three Parts. Made by the American Pathe Players for the Eclectic Company. Directed by Frank Powell.

Lord Edward Litchfield ..... Jack Standing
Beth ..... Eleanor Woodruff
Duc de St. Claire ..... Crane Wilbur
Valerie ..... Marguerite Risser
Lord Edward's Son ..... George Leary
Mildred Sperry ..... Gertrude Cameron
Lord Edward's Father ..... Edward Jose

CRANE WILBUR AS SEEN IN "ALL LOVE EXCELLING."
Three-Reel Feature Produced by Frank Powell for the Eclectic Company.

Everything about this film, from the subject matter to the elaborate manner of its production, suggests the finished work of the Pathe French studio, yet it is the output of the American studio, an American director and American players. Artistically, Director Powell and his co-workers seem to belong in class A, for there are no crudities in the staging or acting of this picture, no obvious slips in reconstructing the more courtly life of an earlier generation; there is nothing, in fact, to which one need take exception. Settings, costumes and photography are all of the best in a most creditable production. The grip of the story, however, is not over strong. An audience is by no means as keenly concerned in the characters as they are in themselves. The precious spark of human interest at times gleams faintly. Possibly it is difficult to sympathize with the extravagant emotions credited to some of the chief personages; then, too, coincidence plays such a conspicuous part in bringing about the dramatic loves and sacrifices.

The action, beginning in 1840, primarily concerns Lord Edward Litchfield and an American girl, Beth, with whom he falls in love to the great dismay of his aristocratic father. Having given up Beth and married another young woman, Lord Edward's passion is revived when they meet for the exchange of love letters. Beth reminds him of his marital vows, though she still loves him, and on that account rejects a Parisian nobleman, the Duc de St. Claire. There is a lapse of some fifteen years, during which the duke has adopted his niece, Valerie, and Lord Edward has become the father of a promising young man. Valerie and Lord Edward's son fall in love, but the duke refuses to consent to a match between his niece and the son of the man who deprived him of Beth's love. During the Crimean War Beth becomes an army nurse, Lord Edward's son is wounded and as it happens all three—the youth, the duke and Beth—are brought together under one tent. The woman's dramatic appeal induces the duke to forget his hatred and permit the marriage be had prevented. With Beth kneeling before a cross, the story closes.

Eleanor Woodruff, always an accomplished actress, is sincere and natural in her playing of Beth. Two other parts of particular prominence are capably handled by Jack Standing and Crane Wilbur. D.

"KIT, THE ARKANSAS TRAVELER"

Adapted from the Play of the Same Name and Produced under the Direction of Kenean Buel for the Kalem Company. Released Aug. 26.

Kit Redding, "the Arkansaw Traveler," ..... Jere Austin
Manuel Bond, a gambler ..... Benjamin Ross
Mary, Kit's wife ..... Alice Hollister
Her Mother ..... Charlotte Courtot
Her Father ..... Ben Rogers
Alice, her daughter ..... Marguerite Courtot
James Temple, in love with Alice, ... Arthur Albertson
Mrs. Temple, his mother .... Mary Taylor Ross

Another of the old-time melodramas has been brought from oblivion, refreshing the recollections of the older folks and introducing the younger generation to what was produced decades ago. The length of time which this production lasted, being played in the lead by Francis Chanfrau from youth until he was almost ready to leave the stage, would seem, offhand, to warrant its success on the screen. The title, it may be mentioned, was derived from a tune popular at the time whose strains served to bring the mind of the daughter to recognition of her father. This part is clearly lost to the screen. That and a possible confusion of characters and a little carelessness on the part of the director in eliminating some of the modern features from his backgrounds, are its worst faults.

Settings, where the film was taken in Florida, were a constant bugbear to the director, who has been hard put to it to secure the exteriors of the houses shown that would conform to what existed in that sparsely settled land decades ago. His river steamers in imitation of the Mississippi steamboats were more successful, and the pictures of this part of the film are among the most acceptable of all. Later, in the explosion and burning of the steamer, brief glimpses, satisfactory in themselves, afforded but a hasty moment to judge of the probable realism that would have been created with more sustained scenes at this point.

Unlike most plays adapted, the action confines itself closely to the acts into which the play was subdivided, and, moreover, progresses evenly, eliminating the possibility of the intensifying flash-back. Throughout there is a noticeable smoothness and nicety of judgment in going from close-up to the normal size picture and back again.

In the matter of cast, a surprise awaits the seeker after the "big" name. With one or two exceptions, though not very well known, they nevertheless succeeded in handling their parts with the ease and realism of their better advertised brother and sister actors. To Alice Hollister belong the premiere honors, with Jere Austin and Ben Ross in equal prominence in the male side of the play. Character parts are distributed throughout the script, a reminder of the humor that existed on the "legitimate."

The plot relates how Mary, intrusted by her parents to Bond, a gambler at heart, to be taken to some relatives, was lured by him to a hotel, from which she escaped. She joins some travelers and, meeting the woodsman, Kit, marries him the same day, it being a case of love at first sight. Five years later Bond happens that way, and discovering the girl, first enticing her husband away, compels her and her little daughter to flee with him. The husband pursues, and at the old pontoon ferry crossing arrives at the bank as the craft is being pulled across. A shot disables him, while his wife, horrified at the sight, falls into the water and is drowned, no apparent attempt being made to save her. Bond escapes with the girl. Fifteen years' lapse finds Kit a prosperous cattle owner, Bond the inveterate gambler, and the girl, grown up, loved by a young man named Temple. All the characters board the same river boat, where Kit is the means of saving Temple from the card-sharping of Bond and his crew. Kit also, by means of the by that time old melody recognises his daughter. The two villains, Bond and principal accomplice, now set fire to the boat and in the excitement blow up the safe and steal its contents. Pursuit now changes to land, where Kit recovers his daughter and the villains, caught, are brought to justice. P.

"THE VALLEY OF THE MOON"

Six-Part Adaptation of the Story by Jack London. Produced by Hobart Bosworth for Bosworth, Inc., and Controlled in New York State by the William L. Sherry Feature Film Company.

Billy Roberts ..... Jack Conway
Saxon, his wife ..... Myrtle Stedman
Bert ..... Ernest Garcia
Mary, his wife ..... Rhea Haines

Jack London knew the people about whom he wrote in this book—the driver, the factory hand, and their like. He incorporated

the truth of American life into their actions, even if he did create a type of superman as his hero. His heroine, however, was decidedly human. His story was not a drama, but attempted to word the lives of two workers, their tribulations, and by finally sending them in search of contentment into the country, he probably pictured what, in his own mind, was a lifelong ambition.

Remembering that this is not drama, the director has chosen two types as near the Saxon blondness of the girl and the physical supremity of the man as possible, and by sticking closely to the more striking incidents in the original script, created his interest in the characters and their adventures. Not until the end of the film does the spirit of the land-search make itself felt; the picture concerns itself principally with the more usable material in the city of San Francisco before the departure of the couple, discouraged with their urban lot, and determined to find contentment in the country. The part of Roberts, the pugilist-teamster, was a difficult one to fill, but an arduous task that Jack Conway undertook with realistic success. Myrtle Stedman, made up to seem a couple of years his senior, takes the opposite lead.

The strike scenes where a huge mob battled with the police, where the patrol wagons seemed to trample the rebellious workers, where men lay with broken heads and bleeding freely in the open, were, like the scenes which started the picture, true to the spirit in which Mr. London painted them—brutal, revolting, and truthful. No sense of delicacy has deterred the direction in its effort to adhere as closely as possible to the unappetizing truth.

Very few studio sets are observable. The pictures are either taken entirely in the open, as where the Pilgrims are searching for their paradise, or, if they be interiors, they have all the appearance of the real thing. The exteriors include some wonderful sweeps of country, both hill and seashore. There are times when one can well pause, with the character, to marvel at the beauty of the view spread out before them.

The man, after his marriage and many episodes in the strike-troubled city of Frisco, leaves with his wife on their tramp through the country. Their stay at Carmel and their final location of the valley they are looking for, "The Valley of the Moon," are the serious sermon which Mr. London tried to convey to those who dwell unhappily in the metropolis. F.

"UNCLE TOM'S CABIN"

Five-Part Picturization of the Famous Novel by the World Producing Corporation under the Directorship of William Robert Daly. Released Through the World Film Corporation on Aug. 10.

Uncle Tom ..... Sam Lucas
George Shelby ..... Walter Hitchcock
Mrs. Shelby ..... Hattie Delaro
George Shelby, Jr. ..... Master Abernethey
Eliza ..... Teresa Michelson
George Harris ..... Irving Cummings
Haley ..... Paul Scarfon
Little Eva ..... Marie Eline
St. Clair ..... Garfield Thompson
Simon Legree ..... Roy Applegate

Many other characters as well are listed in the complete exposition of this well-known novel, faithfully and carefully portrayed as well. Lack of space must necessarily prohibit their mention where many equalled in their work the artistry of those taking the better known and ampler parts. It was in the reassembling of these well-known characters that the picture fulfills one of its pleasantest missions. The story of Uncle Tom is too well known to warrant recapitulation, but the manner of its production when contrasted with some other recent ones must be a matter of technical interest, if not over appealing to the layman. Three episodes have marked themselves out to the screen artist as possible of adaptation: The flight of Eliza, her escape, and the selling of Uncle Tom "down the river;" his stay with St. Clair and the death of little Eva; and lastly his sale to Legree, his mistreatment at his hands and his death. All three of these portions are connected only by the central figure of Uncle Tom himself, and what dramatic action is possible must be created with each part. Probably this is as gentle a version of the book as has ever been dramatised. Not until the last reel, with the drudgery at Simon Legree's does the squalidness and the misery appear. Nothing in the bearing of the actors, with the single exception of Uncle Tom, would indicate the extreme circumstances which held.

"Bob" Daly, director, has probably done as well as any one. The names of the players, all more or less well known, stand for faithful work on their parts, a good deal of it under the close-up inspection of the camera's eye. The realism in the "crossing the ice" scene, in the plantation atmosphere, in the slave market scenes, in the river steamer pictures, a replica of the Mississippi means of transportation, the escape from the plantation of Legree, and the appealing vision where the angels came for the soul of little Eva, are all a part and parcel of the director's artistic work.

The glamour that the name "Uncle Tom" possesses has not palled in its fifty years of existence. Built about this reputation many films have been produced, and probably will continue to be produced in increasing magnitude and artistry and realism in the future. The present is one of the steps in the artistic progression from the first crudely executed product to the height of artistic and realistic production which a film, that would live up to the mark that the story has set for it, must possess. F.

"THE SEVENTH PRELUDE"

Two-Part Essanay Photo-Drama. Produced from the Script by Lillian Bennett Thompson. Released July 31.

Gordon, detective ..... Richard C. Travers
Hall, his friend ..... Bryant Washburn
Dr. Hamilton Hale, psychologist ..... William Robinson
Alice Warren ..... Gerda Holmes
James Cummings, her uncle ..... Rapley Holmes
Her Father ..... Thomas Commerford
Lawyer Martin ..... Charles Hitchcock

Essanay continues its winning stride with the present release of another Munsey adaptation, a clever and interesting play. Its subject, that of psychology, is moreover one of the hardest to produce so as to be intelligible, and also without lagging. The present offering constitutes the motion picture in some of its highest phases. No chase, no sensational struggle mars its path, but clean, absorbing drama and paramount suspense are its attributes.

The detective and his friend are called into the case which the psychologist was first asked to undertake. The girl is brought by her uncle to the mind-master to determine whether her brain is failing. She claims that ever since the murder of her father several months previous she has heard at the hour at which he was murdered, the strains of the seventh prelude by Chopin, the air he was playing when interrupted by death. The practical detective becomes interested in the case and has her describe the tragedy minutely. She pictures the playing and finding of her father stabbed, which caused the sudden stopping of the prelude.

Having established the fact that the will left all to the girl, the detective and his assistant arrange to be in the house that night at the time the strains of the prelude are always heard. They surprise the uncle, who only late in the play is suspected of being the perpetrator of the deed, as he is playing the graphaphone with the strains of the prelude seeming to come from the piano at which the father died. Subsequent developments show that the uncle wished to drive the girl out of her mind and thus secure the control of the fortune. The last scene of all finds the detective finishing his notes of the case by this reference to his friend and assistant, "Found the criminal—lost a pal," for the latter is seen leaving the room with the orphaned girl.

Of course, very minute scrutiny of the action will show the improbability of this plot, but it possesses so many features far and away above the usual that it must appeal to all with the same pleasing and gratifying sense.

The mystery, which is complete for the greater part of the film, becomes only slightly translucent near the end, holding the interest to the end. The script, the director, and the cast together in their excellence, have combined to make not only a success of the probable, but so successful are their combined efforts that even the supernatural phases of the play "get across." F.

"THE GILDED KIDD"

Two-Part Feature Photo-Comedy Produced by C. Jay Williams from the Scenario by Mark Swan. Released Aug. 21.

Gilded Kidd ..... Arthur Housman
Harry, his pals ..... Edwin Clark
Joe, his pals ..... Robert Harrington
K. K. Kidd, his father ..... Robert Brower
Elsie Lewis, sweetheart ..... Elsie McLeod
Tom Graham, hated rival ..... Edward Marr

Many have been the devious means of characters who have tried to make their way out of jail, but it falls to the lot of this splendid farce by Mark Swan to have his hero try to work his way into jail, and, like the man who tried to give away thousand-pound notes, which every one then thought must be a forgery, he was unable to get in. How he managed it and why he would wish to, form the subject of this capital comedy, whose bare synopsis is the reason for his wanting to get jailed, and whose humor is contained in his attempts and the result.

Arthur Housman is the most enjoyable comedian who takes the leading role. With a funny expression and a cultivated mannerism that lends itself naturally to the comedy class, Mr. Housman is without a doubt one of the funniest men on the screen to-day.

The son of old man Kidd cannot get arrested, no matter what he does, and with every added prank the father encourages him by saying, "boys will be boys." Now the girl he wants seems to favor his hated rival, but she does give him some hope by promising that if he will behave she will consider him seriously. The next day, at the club, his rival happens to remark that "You, the son of old man Kidd, cannot get arrested." So he bets his rival that he will be arrested in three days, and the loser of the bet is to stay away from the girl for six months.

This prepares the way for the series of attempts he makes to be arrested, all laughably received, and finally, in despair, he persuades a convict, already in prison, to change places with him. The jailer acquiesces and Kidd at once notifies his rival.

Now the ladies' club decides to visit the prison, and, arrived at the cell, the jailer reads from his book that the occupant is convicted of bigamy under a false name. His rival happens in and walks away with the shocked girl. Then Kidd wants to leave, but a telegram from the convict with whom he changed places announces the latter's decision not to return and please to forward his mail to Canada. The end finds Kidd still in jail. F.

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FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

"Which shall it be? Which shall it be?
I looked at John, John looked at me.
Dear John and I; how we could boast
Of plots 'swiped' from the Evening Post!"
—From an Ancient Parchment.

And will the unembellished synopsis and the "working script" dwell together in amity? To drop into the vernacular, "you can search us!" We hear the mutterings of the distant storm, and we anticipate at almost any time an argumentative outbreak to burst upon the defenseless heads of the photoplay authorities. We receive an average of about six letters daily from the "real and near" touching upon the synopsis question. In order to save postage stamps for the inquirers we will state again, once and for all, that the Mutual Film Corporation and the Keystone Company prefer synopses to completely developed scripts; that the Vitagraph and other concerns will consider the synopsis alone; that Elizabeth Carpenter won a prize in Vitagraph contest by the synopsis route, and Mrs. Ford did likewise in *Photoplay Magazine* script contest. A number of leading photoplay authors submit synopses to the film editors before they come along with the "working script," and we know of a complete comedy series, not yet released, that was instituted by the synopsis route. The synopsis was first considered, and then the detailed script was developed later. The synopsis is a vital part of any photoplay manuscript. It should contain the complete plot and story, the climaxes and other strong situations. The synopsis is first read by the editor, and if the synopsis doesn't appeal that editor reads no further. It is a fact, nevertheless, that the synopsis is not all there is to photoplay writing, and that no author can earn the title of photoplaywright in the fullest sense of the word until he or she is able to develop that synopsis into logical and convincing detailed action. The "plot specialist" has already come into the field, for we know of several who write plots by synopsis at present and either sell them to the editors or to other photoplay authors who prefer to go the entire artistic route and to receive the more liberal financial rewards that come with the sales of the complete manuscripts properly arranged. Editor L. J. McCloskey, of Lubin, holds that even where the plot of action is hopeless, good has been done in that the author has at least indicated his ideas and has been made to realise the production of possibilities and improbabilities in convincing fashion. On the other hand, Frank E. Woods, editor of the Mutual Film Corporation photoplay bureau, does not look upon the synopsis as any obstacle to the beginner in learning the technique of photoplay writing. Such an argument coming from this source is worthy of serious consideration, and it is to be admitted that Mr. Woods puts his facts forcefully.

* * * *

Synopsis No Obstacle.

Mr. Woods, in a recent letter to the Department, gives these straight-from-the-shoulder statements: "I do not look on synopses as any obstacle to the beginner in learning the technique of photoplay writing. The first qualification that any picture writer must have is the ability to invent plots, without which no photoplay is worth anything. Once the beginner is able to land a plot with a producing company he has established a value for himself in the photoplay field. Learning how to arrange his story in scenario form, according to the needs of the various producers, would then follow as a matter of course. He could not very well escape learning the technique once he has established a market for his plots, because the incentive would always be present. The way it would seem to work out in practise with the new writer would be something like this. He would submit synopses of his stories until he finally landed one. The picture editor would probably call on him for a working script, and it would then be up to him to supply this script. If he had the brains necessary to make a successful writer, having started with an acceptable foundation plot, he would naturally try to construct his working script along the lines favored by the producing company for which he was writing it. This would entail, as a necessity, a study of the methods of that particular company. Later, on selling material to other companies, he would be obliged to study their scenario methods also, and in the end would become a versatile writer of some value to the picture producers with whom he was doing business. The greatest fault I find with ninety-nine submitted scripts out of every one hundred is that they have no originality of plot. A great many of them are constructed in fairly good photoplay form, although a very few of them show any comprehension whatever of the value of contrast in cut-backs, nor do they seem to display a knowledge of what the cut-back is intended to accomplish. It is no doubt true that a novice who succeeded in interesting an editor in a synopsis might not be able to supply an acceptable script, but if the editor has any ability on his own part he would not let that stand in the way of the purchase of the synopsis; and if the editor were not a qualified writer himself and returned the synopsis to the novice, the latter would then be able to submit the synopsis to some other editor of possibly average intelligence, who might accept and use it. At any rate, the beginner, by such a system, would always be making his attempts to write working scripts with an encouraging purpose ahead of him, and not at random, as so many of them now write. So much for the novice! For the expert writer I do not see how there is any question about the value of submiting in synopsis form. The expert knows for a certainty what are the peculiar demands of the different producers, and once his synopsis has been accepted he must be able to accommodate himself to the necessities of the producer, or be is not an expert. The whole thing resolves itself into this: Let the beginner begin at the beginning, and the beginning of all stories must be the plot—the idea—the theme—the story. Personally I want to congratulate you on the excellent work you have done in your discussion of the photoplay and photoplay conditions, and I also want to congratulate THE MIRROR on having you in such a valuable position on its staff."

* * * *

The Heart-Interest Play.

It is much easier to talk about the heart-interest story than it is to write the story of heart-interest. The plots supposedly of heart-interest that have been lugged into photoplay form for lo, these many years, are no longer heart-interesting. The old folks turning to the Bible in their hour of duress; the baby shoes and the rag dolly; the farmer boy sitting at home while the "gal" goes to the city; the crook's reformation caused by the girl's sentimental ditty—all these have finished their course and only incite to derisive tee hees when they come on with startling regularity. The heart-interest story must come from the heart: it must contain those emotional elements that will be transferred by some subtle alchemy to the hearts and minds of the audiences; in other words, the author must feel heart-interest and know what heart-interest is before heart-interest can be transcribed on paper, then to the film, and then to the knowledge of the *blasé* photoplay fans. Maibelle Heikes Justice scored in her heart-interest drama "The Song in the Dark." It is built upon an old theme, blindness. However, the usual thing ends right then and there, for the authoress has woven a story of human interest around the adventures of a blind girl, and a blind canary, that has set a new standard in Essanay drama, according to the Essanay Company. We would recommend those interested in acquiring the true heart-interest touch—not the crude, the forced, the manufactured sentiment, but the real heartfelt stuff—to view and study this photoplay which possesses truly inspirative qualities. Critics say "The Song in the Dark" is one of the most unusual stories of the kind ever written, and we heartily agree with that verdict; the photoplay is exceptional. Miss Justice, in writing of her work, says: "Life is around us everywhere and teeming with heart-interest stories, and were they more plentifully submitted in original photodramas, producers would never have to seek recourse to published novels or staged dramas. There is a tremendous possibility for high-class photoplay building without the intrusion of sordid melodrama, and, most of all, the keen gratification which must naturally be experienced by an author, who in feeling all these self-same emotions in writing a play, as I did in writing "The Song in the Dark," to find them in turn taken up and absorbed by both producer and actors. In being human and feeling human are, after all, perhaps the only requisites of the real heart-interest play, for such being the case, technique in presentation will readily take care of itself. I never write a play but once, but my story is fully visualized as I know it will appear on the screen before I attempt to transcribe it to paper."

HORACE VINTON, THE VETERAN EDITOR, AUTHOR, AND ACTOR.
He Will Return to the "Legitimate" Next Season with an "Everywoman" Company.

* * * *

The Story of Edwin Ray.

Here is a thumbnail sketch of Edwin Ray Coffin, who lives away off there on "El Capitan" ranch, Dexter, N. M.; must ride many miles to reach the nearest motion picture theater, and who, despite all handicaps, has made an enviable reputation in photoplayland as a writer of good comedy and drama. Mr. Coffin is particularly happy in thinking up slap-stick comedy. He is rather modest, but just the same his work is graded "excellent" by a number of editors. Here is an optimistic letter from Edwin Ray:

"For a long time I've intended writing to tell you how much help I have derived from your department and to thank you for your many helpful articles. You fellows have more patience than I, of that I am sure. But it must be of some satisfaction to feel that you are extending a helping hand to the countless tyros (myself included) who eagerly await your weekly budgets of wisdom. I am a comparatively newtimer at the game, for I only took up photoplay writing a trifle over a year ago, and have been gratified by my small successes. Prior to that time I had convulsively written a few and sold a few, but I began in earnest at that time and devoted myself almost entirely to comedy, with the result that I have disposed of scores of humorous stories in the past year, mostly to Licensed manufacturers. I prefer comedy every time. I agree with you when you say there is sadness enough in this old world, and we should always 'leave 'em laughing when we say good-by.' I feel very optimistic about the future of the motion picture industry, especially the writing end. I am not in favor of the copyright, but I am pleased to note that so many of the producers are falling into line and giving credit on the screen. I think the writer deserves credit, without question, even though the actors lend their personalities, as some argue, and the director lends his skill. Even the maker of a cement walk is privileged to scratch his name on the completed product, and possibly there was some laborer's skill and even personality mixed up in that. I see Kalem is the latest to come into line. I like to hear occasionally from my fellow co-workers. You see, I'm located a good many miles from even a playhouse and consequently do not get to see a few thousand feet every few minutes, should the mood strike me, as do you Eastern writers, so have to depend on my correspondence to help a little."

To our correspondents who are always complaining that there is no opportunity for "outside writers," who cry "plot stealing," etc., the above letter is respectfully submitted, with the request that they read it carefully.

* * * *

The Hall of Fame.

C. B. Hoadley has resigned as editor of the Klaw-Erlanger combination.

Colonel Selig recently summoned Giles R. Warren from New York to Chicago to take charge of a big multiple-reel production ordered by Chicago suffragettes.

Irvin S. Cobb is the latest short-story writer to take up photoplay authorship as a profession.

Harry O. Hoyte, well-known photoplay author, has attended three leading universities, is a Yale graduate and an attorney.

"The Theater of Science," Robert Grau's new book, is popular. The edition has been three times increased.

Perry N. Vekroff, editor and producing director of Kinemacolor Company, thanking us for some advice given him in the past, finds time to produce a five-reel adaptation of "Three Weeks" for a Reliance feature.

Nine months ago Elaine Sterne, winner of the Vitagraph $1,000 prize, had never written a photoplay. She studies the pictures—also the audiences.

"The Polite Editor" is the enviable sobriquet earned by F. A. Wall, editor of American Film Company. He was born in Canada and has scribbled more or less all his life.

H. E. L. Beyer, editor and photoplaywright, of New Jersey, says to make your scenes few and of easy access and you will have more photoplay sales.

* * * *

Pertinent Pointers.

Edison is in the market for one-reel dramas.

Luella O. Parsons, editress for Essanay, informs writers that Essanay is buying stories mostly from recognized authors. Magazine stories of merit are receiving the most attention. Essanay is really not in the market unless something quite unusual, unique and far above the average comes along.

The Kalem requirements are summed up briefly by Editor Phil Lang: Strong one and two reel modern dramas and lively full-reel comedies. Most of the Kalem companies are working out of doors as much as possible, so the scenes should be largely exteriors.

The Kinemacolor Company, according to Editor Vekroff, will be "out of it" for some time, so far as buying scripts from outside contributors is concerned.

Several photoplay authors want a line on the real situation regarding photoplay brokers. Most of them are unreliable. The Photoplay Clearing House can be recommended by this department.

Please do not ask us "how many scenes in a reel." We have touched upon this question thoroughly. Last week Phil Lang also treated the subject in a masterly way.

A correspondent wishes the names of editors "who still have faith in the outside writers." Any editor worthy of the name has faith in outside contributors provided they bring the proper goods to market.

VITAGRAPH

6 A WEEK—"Life Portrayals"—6 A WEEK

"THROUGH LIFE'S WINDOW"—Drama — **Monday, Aug. 10**
He sacrifices his own happiness for his wife's. He disappears, but returns before he dies to get one glance of the fulfillment of her joy with the man she marries. MAURICE COSTELLO is the lead.

"DAVID GARRICK"—Two Part Comedy-Drama — **Tuesday, Aug. 11**
On the stage he is superb and a young woman falls deeply in love with him. Off the stage he gets another part, that disgusts her and wins her father's respect. She learns his dissimulation and her father consents to their marriage. CLARA KIMBALL YOUNG and JAMES YOUNG in the principal roles.

"THE NEW STENOGRAPHER"—Comedy — **Wednesday, Aug. 12**
A "silent comedy" by J. Stuart Blackton, exactly as enacted 250 times on the stage of the Vitagraph Theatre, Broadway, New York City, by FLORA FINCH, ETIENNE GIRARDOT, HUGHIE MACK, WALLIE VAN, LILLIAN WALKER and ALBERT ROCCARDI.

"THE HORSE THIEF"—Drama — **Thursday, Aug. 13**
He takes a horse to bring a doctor to his wife. He is pursued and captured. When the truth is learned, the sheriff and posse give a rousing welcome to the new-born child. An all-star cast.

"POLISHING UP"—VITA-LAUGH Comedy — **Friday, Aug. 14**
Unknown to his wife, Bunny mixes with the ladies. His wife, Flora Finch, becomes popular with the gentlemen. They catch each other at it and have the time of their lives.

"THE WHEAT AND THE TARES"—Two Part Drama — **Saturday, Aug. 15**
Through misrepresentation a designing scoundrel holds his victims in his power. He is arrested for perjury, punished for his villainy and his prey is delivered. JAMES MORRISON, DOROTHY KELLY and GEORGE COOPER are the principals.

SIX A WEEK

"PRIVATE DENNIS HOGAN"—Military Drama	Monday, Aug. 17
"AN INNOCENT DELILAH"—Two Part Drama	Tuesday, Aug. 18
"TAKEN BY STORM"—Comedy Drama	Wednesday, Aug. 19
"THE WOES OF A WAITRESS"—Drama	Thursday, Aug. 20
"THE HONEYMOONERS"—Comedy	Friday, Aug. 21
"LILY OF THE VALLEY"—Two Part Drama	Saturday, Aug. 22

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5-Part Drama	CAPTAIN ALVAREZ
5-Part Drama	SHADOWS OF THE PAST
2-Part Comedy	Mr. BINGLE'S MELODRAMA

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REVIEWS OF LICENSED FILMS

The Man and the Master (Biograph, Aug. 3).—The modern means—power, patronage, and possessions—versus the old-time way—force—is the subject of this one-reel scenario which brings to its solution that great solvent—pity. It opens with an ecclesiastical scene, where the family of the rich man, the factory owner, become insulted because the poor man, and his family does not give it preference at church. The next day the owner discharges the poor man, and the rest of the workers in a few well-handled and direct scenes continue the strike that closes down the busy works. The wife of the poor man is also refused the washing the owner's wife has always given her. The children of the rich man empty their savings bank for the poor children, and finally the poor man's little girl is the savior of the factory and how that is so please give or send his job back. An unnecessary brick crashing through the window hurts the little boy. The minister and the wife of the poor man and the rich man's wife as well arrive, and announce that they are prepared to persuade the owner to take back the worker. The last scene is the same as the first, only that the two families fraternize equally. Picturing, as concerns the camera work and the nicety of direction, is eminently satisfactory.

P.

Slippery Slim's Dilemma (Essanay, Aug. 6).—The Three Musketeers of Mirth would be an apt name for the three veteran and ever-lamentable comedians—Margaret Joslin, Harry Todd, and Victor Potel. Continuing in the same rough and hearty manner, we find Slim and Mustang rooming together, while both are in love with the girl. Mustang, rising early one morning, covers his bad mate's face with black dots, and informs the authorities, who nat'rally come up, and open the under quarters. Later Slim succeeds in confounding his perfidious partner as he is about to throw his arms around the neck of the much-desired one. Some unusual examples of photography are given.

P.

Hearst-Selig News Pictorial, No. 46 (Aug. 6).—English and Australian tennis champions at practise; the newer life-boat Leviathan sailing on its trans-Atlantic voyage; society on Long Island, in Rhode Island, and at Bath Beach, Maine, and views of some of the more pretentious residences; the playing of the Western golf championships; and then various views of the world war, which include the Serbs hurrying to Belgrade to enlist, the English fret about in all with the hydroplanes hovering around, Servians embarking from Hoboken, the closing of the New York Stock Exchange and the idle curb brokers, and the shipment of gold to Europe. Timely in every feature and well photographed as well.

P.

Memories in Men's Souls (Vitagraph, Aug. 8).—The raconteur, who tells the story of the play in his picture visions, is nothing new, but the present offering, having summed up by this means the past of the man under discussion, sets him free to continue in screen life his experiences from where the story brought them up-to-date, thorough understanding is thus established as to his past, and for its interesting treatment a fresher interest in what eventuates. Van Dyke Brooke is the director and lead, taking the part of the artist, whose shattered romance is told by the club men in their easy chairs. Norma Talmadge is the girl, Charles Eldridge, Walter Horton, Antonio Moreno, Thomas Gordon, Andrew Berry, and Green Herring are the cast. The picture proceeds to show the girl, after waiting five years for the man whose correspondence her guardian intercepts, marrying the man he chooses for her. After her husband's death she finds out the truth, and comes to the city where is a remorseful woman also confronts her sweetheart of twenty years past, married, and with children, one of whom enters to recall the father to his matrimonial responsibilities. This offering written by James Hopper is in every respect a remarkable one.

P.

The Meal Ticket (Biograph, Aug. 3).—The drama feature of this one-reel offering is much more in evidence than the comedy feature which is upheld by the father and brother of the hard working Chorus girl. The latter's romance is at its height, with her friend on the corner when down a horse stand. The comic atmosphere is furnished by the lazy brother and father who refuses to work, but who divide each week the money that she earns. When the brother sees the growing romance, fearing the stoppage of the weekly stipend, he dresses up, and calls at the stage door for his astonished sister. The suitor looking on, from a distance, thinks he is supplanted, and refuses to talk to the girl next morning. Subtitles such as "this looks serious—we may have to work," uttered when the romance is first discovered, and others that follow are the humorous aspect of the situation. The brother accidentally is made to take a job, and, after a week's work, first refusing to give his father any of the weekly wage, he goes to the news stand to whose owner he explains everything. And, lastly, even father gets a job. Certainly novel, and interesting, and well presented.

P.

Detectives and Matchmaker (Vitagraph, Aug. 3).—The cleverness of a trick horse is the subject of this one-reel scenario which has been built about its specialties by the author L. Du Pont. Director Ulysses Davis is at the reins with Margaret Gibson on the lead and George Stanley, Jane Novak, Florence Runkel, William Duncan, and George Holt in the equipage. The horse first leads the sheriff to where the bad man, who stole the miser's savings, is counting his ill-gotten gains, and, later, by means of intercepting some messages, manages to entrance the girl with the bad man and to bring her and the proper mate to her together. At the wedding ceremony he is much petted by all. As a strong drama, of course, it would be unfair to criticise it, but as a novelty in film offerings it is entirely acceptable, and through all the horse tricks quite astonished the audience. The play is presented with the usual commendable finish.

P.

Hearst-Selig News Pictorial, No. 47 (Aug. 9).—Secretary Garrison's review of the Jersey militia; a Lincoln log cabin unveiled at Christiania; dramatic episode entertaining the tourists; the regatta of the Colonial Yacht Club; polo games; dedication of a new college in England; a champion swimmer's feats; and, lastly, extended views of the flight of the dictator of Mexico and his family and their arrival on the German warship. Varied as to subject and clearly photographed.

P.

CURRENT PHOTOPLAYS BY LUBIN AUTHORS

LAWRENCE McCLOSKEY
SCENARIO EDITOR
The Dead Turner (5 Parts)
The Chaperon (2 Parts)
Oliver Twist (5 Parts)
Adventures—The Waif
The Daughters of Men (3 Parts)

GEO. W. TERWILLIGER
AUTHOR—PRODUCER
The Country Girl
The Lie
Produced—The Debt (3 Parts)
The Chaperon (2 Parts)
Three Men and a Woman (3 Parts)

ROMAINE FIELDING
Author—Actor—Stage-ing-Director
Colorado Springs, Colo.
Love and Flames
The Kid's Nap—The Dreamer
The Heroes of War (3 Parts)
In preparation—Edwin Arden in "Eagle's Nest."

CLAY M. GREENE
In preparation—The Patsy Bolivar Series of Mirror Photoplays
Coming Picturizations—The House Next Door—The Fortune Hunter

HARRY CHANDLEE
The Last Gold of Dead Valley (3 Parts)
Coming adaptations—Eagle's Nest—The Ragged Earl—The Pilot

SHANNON FIFE
The Question and Answer Man (3 Parts)
The House of Darkness (3 Parts)
The Heart Rebellious (3 parts)
The Better Man
The Man With a Future (3 parts)

EPES WINTHROP SARGENT
He Woke Up in Time
He Wanted Work
Trunk Luck—He Was Bad
The Cook Next Door
A Fatal Card—Making Aunty Welcome—Sweetmeat at Work—Who's Keen

EMMETT CAMPBELL HALL
The Shadow of Tragedy (3 Parts)
Who Seeks Revenge (3 Parts)
A Practical Demonstration
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"CHINESE-PUZZLE" FILMS

(*Continued from page 21.*)

thy with their troubles. Soon the end of the picture is reached and all find that they were wrong. The "big fat man" was really her son.

We will forgive many a sin of omission and commission in film producing, but after several experiences like the above we can think of no punishment too severe for the producer of a film that cannot be understood. Perhaps the most appropriate would be a sentence to seven nights a week in theaters showing his own productions. And may each word of doubt on the part of a spectator cut him like a double-edged sword.

MUTUAL FILMS

Youth and Art (American, July 15).—Ed. Coxen, George Field, and Winifred Greenwood are the capable trio to carry this one-reel offering to distinction. A non-melodramatic and highly artistic offering which bears its distinction because of the high degree to which the artistry is brought. Replete in every scene with an intense atmosphere of that particular locale, embellished also with a deft rendering of one of Browning's verses, this short but completely successful script is in every way a credit to the producers and cast. The artist loses the girl he loves to the richer man, and then comes the part of the film where he visions the life that might have been. F.

The Butterfly (American, Aug. 12).—Winnifred Greenwood, Charlotte Burton, Ed. Coxen, and George Field are the able quartette of players in a story of two sisters, one an unselfish, worthy woman; the other a good-for-nothing butterfly. Robert marries the butterfly, Marie, although Lydia is in love with him, and ready to sacrifice her own interests when it comes to a test. Marie is about to elope with another man, but the unselfish sister intervenes in such a manner that the husband's suspicions are not aroused. The butterfly returns home with her wings clipped. A Summer resort supplies many of the pretty settings for this conventional but nicely presented picture. D.

REVIEWS OF FEATURE FILMS

"ONE WONDERFUL NIGHT"

Four-Part Photo Adaptation of the Story by Louis Tracy, Featuring Francis Bushman.

John D. Curtis ..... Francis X. Bushman
Mr. and Mrs. Curtis ..... { John Cossar / Helen Dunbar
Lady Hermione ..... Beverley Bayne
Her Maid ..... Lillian Drew
The Reporter ..... Howard Watrous
The Earl, her father ..... Thomas Commerford
The Count ..... Ranley Holmes
De Cutois ..... Lee White
Antoine ..... Edward Rabilla
The Count's Accomplices ... { Charles Hitchcock / M. C. Von Betz
Curtis's Friend ..... Bryant Washburn
Chief Detective ..... E. H. Calvert

When the prologue and the four reels which all took place in one night, had been unreeled, the audience where this was reviewed seemed to stamp their approval of the picture by their liberal applause. No strictural comments could qualify the picture as well as this. Its most complete dramatic theme, its most absorbing mystery, its *denouement*, won the approval of a crowded house, that was carried away with its engrossing plot, moved by its more tender moments, and laughed at at the right time.

Francis Bushman had a hard task to live up to the wide publicity that this prize scenario gave him. But in thick or thin, in swift struggle or tender love scenes, he was the attractive and resourceful actor whose work warranted his choice. No less attractive was Beverley Bayne, the lady of foreign blood. Together they make a splendid pair, one to bring out the full value of the love scenes between them.

The engineer, Curtis, returned from China, happens to find out that some villains coming from Europe are determined to marry a certain young girl staying in New York. The exteriors are all in and about the city of New York, utilizing well-known spots. The man she paid to marry her, thus to protect her from the machinations of the villains, is kidnapped by them, and the engineer volunteers, on the spur of the moment, to take his place. The marriage is performed, but only after a newspaper reporter has been killed in mistake for another man. This puts the detective force on the case and the rest of the night is spent in chase and struggle in the effort to find the murderers. They are finally captured, and the relatives of the girl, who wished to force her into marriage, are warned to return to Europe. F.

"THE WINNING OF DENISE"

Two-Part Feature Play Produced by Walter Edwards for the Kay-Bee Company. Scenario by Thomas H. Ince and Richard V. Spencer. Released Aug. 21.

Denise ..... Leona Hutton
Jean ..... Harry C. Keenan
Pierre ..... Walter Edwards

What is good for one is proven in this offering to be good for the other also. Thus while the change to a Canadian-Northern setting is acceptable to the audience, the change for the actors who throw themselves the more heartily into a new locale of scenes is more than apparent in the vigor and pleasure that the above cast and many well handled extras show in the picturing of this play.

The setting is far Northern, in Canada, partly in Winter, as where the old man tells his story and later in Summer. The Summer pictures are taken beside a rushing brook and with scenes that are pictures to recommend them as to their beauty. The offering shows forethought on the part of the producers, who waited patiently to get the right climatic conditions. The atmospheres in the work of the actors could be distinctly classed as French-Canadian. Leona Hutton, clever and dainty, gives a convincing touch to her part, the only female one of importance. Altogether, this is a likable picture.

The trapper is sent to the city to return with some money for the fur company for whom he works. On the way he is mistaken for a deer by the daughter of another trapper and shot. She takes him to her cabin. Her father, when he learns that he works for the fur company, orders him out. He tells his daughter, in extenuation, how years before he was terribly wronged by that same company and swore everlasting hatred. The young trapper and the girl are by this time in love. On the night before he is to leave a half-breed breaks into the house and stabs the father, who grapples with him. The younger man is the means of effecting his capture, and the father takes him into partnership with him. F.

"THE BANK BURGLARS' FATE"

Reliance Drama in Two Parts. Written by C. D. Brown. Released Aug. 8.

The Detective ..... Sam De Grasse
The Yeggman ..... Eugene Pallette

C. D. Brown is not a scenario writer by profession, but a State official whose position has given him correct information about the habits of yeggmen and the complex detective machinery they attempt to avoid. He has incorporated his knowledge of burglars and their enemies, the plain clothes men, in a picture that seems far more genuine than the customary crook subject. It is exciting, and to all appearances accurate, melodrama, instructive in the ways of crime, but not likely to attract recruits to the yeggmen's ranks.

A country town is selected for the operations of a gang of bank burglars, and the approved method of blowing open a bank safe and stealing its contents is shown from the preparatory reconnoitering to the actual accomplishment, during which a telephone girl, who might give the alarm, is bound and gagged. In time, however, she does manage to call for aid, and the burglars barely elude the town's police force. The second reel has to do with the successful work of the detectives of the Bankers' Protective Association. Patiently they follow the uncertain clues left by the burglars, until the trap is set for the capture of the three men involved. The final scene, and it is a strong one, with the smoke from half a dozen revolvers clouding the air, takes place in the saloon frequented by the gang. Actors suitable in appearance and manner are seen in the parts of burglars and detectives. D.

"THE PERILS OF PAULINE"

Eleventh Episode in Series Produced by the Pathe Players Under the Direction of L. J. Gasnier. Released by the Eclectic Company.

Harry Marvin ..... Crane Wilbur
Pauline ..... Pearl White
Owen ..... Paul Panzer
Hicks ..... Francis Carlisle

Charles Goddard continues to display great fertility in inventing new horrors with which, through his arch-conspirator, Owen, he may threaten the life of Pauline. This, the eleventh installment, completing some 22,000 feet of film in all, carries the story along with undiminished vigor. As in the past, the acting of the principals is in good melodramatic form; and Pearl White appears even more fetching than usual, in the becoming costume she selects to wear at the wedding of a friend.

For once the catastrophe that befalls Pauline is only indirectly due to the machinations of Owen. He has it all arranged for the girl to become the prey of lions caged on the estate of her friend; but Harry, suspecting something underhanded, so arranges matters that Pauline's car and chauffeur are not available. Being a young woman accustomed to having her own way, and recognizing in the recently employed gardener an automobile racer temporarily deranged as the result of an accident, she determines to go to the wedding anyway. The gardener will be her chauffeur.

Seated in a fast roadster, the crack driver soon feels the thrill of motion, and a moderate pace is gradually increased to the top speed of the car. Over good roads and bad—mainly bad—they race, Harry after them in a taxicab. It is almost a death ride, for the car jumps from the road and rolls down a steep embankment. Harry and the taxi chauffeur remove the girl and the auto racer from the mass of wreckage. Pauline, no doubt, will have completely recovered in two weeks' time. D.

"A DAUGHTER OF EVE"

Two-Part Lubin Photo-Play. Produced by Barry O'Neil from the Script by William Kitchell. Released Aug. 6.

Milton Wright, lawyer ..... Ferdinand Tidmarsh
Janet Dayton ..... Ethel Clayton
Her Father ..... Charles Brandt
Her Mother ..... Mrs. George W. Walters
Hiram Brown, promoter ..... Joseph Kaufman
Rev. John Armstrong ..... Gaston Bell

One wonders most at the script of this play and then at the manner in which the script has been produced; neither would amount to what they do without the other, and it is in the thorough and fortunate conjunction of script and direction that the play triumphs.

The story is an old-fashioned one of country folks developed in a leisurely manner and thoroughly typical of its surroundings in action, and, due to the direction, in the settings. Technically without a flaw, well played and faultlessly directed, the offering, while an evident mixture of old material, yet succeeds singularly in satisfying most screen requisites.

Ethel Clayton as the girl and Mr. Tidmarsh as the man hold the lighter and more touching parts of the at times hopeless lovers, with their well-known artistry. The truly rural parts are those of the skinflint father, excellently played by Charles Brandt, and the farmer boy, who leaves to make a million and returns after some time, dressed to blind, and the promoter of worthless stocks, taken by Joseph Kaufman.

The lawyer is not wanted by the father of the girl. The promoter returns from the city and persuades the father to buy some of his worthless stock. The mother has stolen some of the father's money to buy her daughter a piano that she may have some of the advantages which her father denies her. The lawyer lends the daughter the money to replace that stolen by the mother. The father buys the security, but the promoter is caught by the sheriff, who is waiting for him. The father then assents to his daughter's marriage to the lawyer, while the status of "who is out and bow much" remains as a pleasant diversion for those inclined to go deeply into their plots. F.

GASTON MERVALE AND EARLE WILLIAMS IN "WARFARE IN THE SKIES."
A Vitagraph Two-Reeler of Especial Timeliness.

"THE ONE WHO LOVED HIM BEST"

Two-Part Edison Feature Written and Produced by Richard Ridgely. For Release Aug. 14.

Colin Kean ..... Riggiow Cooper
Florence ..... Marjorie Rillson
Julia ..... Mabel Trunnelle
Derick Webb ..... Herbert Prior

Imagine the fisher folk on the Southern Coast with all their nets and boats and the beauty of setting, and imagine at the top of the cliff a humble fisherman's cottage, built of rough plank and set forth in scenic prominence by the sheer fall below it and the rolling dunes behind. Now picture, further, the honest old fisherman and his two daughters, the one diligent and the other lazy; the one loving her father and the other indifferent and trivial in all her dealings. A fourth character, the lover of the trifling girl, with whom the plainer sister is madly in love, but without the power of expressing it. It is into this household that we peek for the major part of the first reel, and what the offering may possibly lack in strength of material and action, it more than makes up for in the scenic beauties and the atmosphere which is included in them.

There is a little of the *King Lear* spirit to this offering which hinges on the fact developed later that the father tries to find out which of his two daughters loves him the most. He does find out, by simulating death, but before he can change the will death overtakes him and the property is left to the elder and worthless sister.

The father, having relied on the generosity of the elder sister to support the younger, the latter is turned out by the ungrateful one, and her lover happening to have overheard her, decides to marry the younger sister.

Mabel Trunnelle, as in every part that she enters, works hard, throws herself wholeheartedly and intelligently into the part with corresponding realism. Perhaps she was the dominating figure in this play, more due to the director than to the lack of appreciable good work on the part of the others. As memento, before being turned out of the house, she begs her father's chair. Some time elapses, and the husband, having lost his position at the instigation of the bitter sister, through an accident, and also partly at the command of the ghost of the father, shown by double exposure, the old chair is broken and in the seat are found the savings of the father. F.

REVIEWS OF FEATURE FILMS

"STRONGER THAN DEATH"

Thanhouser Drama in Two Parts. Released Aug. 11.

Robert Gray ..... Harry Benham
Eunice Hewitt ..... Mignon Anderson
Alicia Stewart ..... Ethyle Cooke Benham
Mrs. Gray ..... Fan Bourke

Using an unlikely story at best, the Thanhouser director did not add to its merits by leaving the fate of the two principal characters open to doubt. An audience may be pardoned for not knowing whether the heroine and her sweetheart are alive or dead when the screen darkens, although the evidence points to death. Unfortunately it does not point conclusively enough in a picture introducing so many visions. A brief scene showing Mignon reclining in a chair covered with flowers is the only indication we are given of her death, and it might well be mistaken for one of the lover's hallucinations—he is always "seeing things."

And the climax suffers from the same vagueness. To save his father from ruin, Robert Gray has promised to marry the wealthy Alicia Stewart, despite his love for Mignon. When he is in the act of slipping an engagement ring on her finger, the figure of Alicia gives place to that of Mignon, and Robert is so disturbed that he behaves very rudely. Worse yet, while the couple are standing before the altar to be united, the bride-to-be vanishes and Robert believes that Mignon is beside him. He collapses completely and is carried home unconscious. The questionable climax is achieved by double exposure, revealing the man lying on a couch and at the same time walking off with the ghost of Mignon. This may indicate death and then again it may be only a dream. No doubt the scenario was clearly planned, but much of it fails to "get over."

While the story may be considered unsatisfactory, there is no fault to find with the pleasing settings, clear photography and generally expressive acting of Harry Benham and Mignon Anderson. D.

"THE TAVERN OF TRAGEDY"

Two-Reel Majestic Drama of Civil War Days. Released Aug. 9.

Jameson, the spy ..... Donald Crisp
Bell, the innkeeper ..... F. A. Turner
Dorothy, his stepdaughter ..... Dorothy Gish

Just three players, aided by a fourth for a few short scenes, carry the interest of this drama through two reels, and they do it so successfully that "The Tavern of Tragedy" is well worth seeing. The acting, the adroit arrangement of a comparatively simple plot, and the settings, in complete harmony with the story, make it so. Dorothy Gish, F. A. Turner, and Donald Crisp present real characters in situations that it is possible to take seriously. Such is the reward when intelligent acting and direction are combined.

Bell, an innkeeper in the mountains of some Southern State, is shown to be a thoroughly despicable character, growing rich by playing informer for both the Northern and Southern troops. Dorothy rebels at his treachery, which does not stop short of murder when opportunity offers, but is cowed into silence. One night a Northern spy, in the garb of a mountaineer, stops for shelter, and the girl is attracted by his courteous manner. Scarcely has he left before a notice is posted offering a reward for his capture. A few days later, Jameson returns to the inn, and Dorothy, knowing her stepfather's plan to kill him, shifts the numbers on the rooms and gives warning that he may escape. She, too, gets out of Bell's reach by jumping from the roof of the porch to the back of Jameson's horse—a startling bit of business that Miss Gish seemingly accomplishes with ease. The innkeeper follows and in an exchange of shots is killed, leaving the pair to go their way.

In this film a little story is handled in a big way. D.

"WARFARE IN THE SKIES"

Vitagraph Drama in Two Parts. Released Aug. 4.

General Lawrence ..... Anders Randolf
Richard, his son ..... Earle Williams
Enia, his ward ..... Edith Storey
Count Zurich ..... Gaston Mervale

The frightful havoc that may be wrought by aeroplanes in the hands of army aviators is illustrated with sufficient completeness in "Warfare in the Skies," a strikingly appropriate subject for release at this particular time. We are shown the flight of machines over fortresses and troops, while bombs are dropped with deadly accuracy on the heads of the enemy, and more startling yet, a collision between aeroplanes, which hurls two masses of twisted steel to the earth below. And buried in the debris are the bodies of the soldiers of the air. Scenes such as these comprise the memorable parts of this Vitagraph drama, for the story, although it answers the purpose, is of secondary consideration.

Richard Lawrence and Count Zurich, both army aviators, are rivals for the love of Enia, the ward of General Lawrence, Richard's father. When the rebels declare war Richard wins the favor of Enia, and in consequence the enmity of Count Zurich, by carrying important dispatches through the air. The count, whose specialty is dropping bombs from an aeroplane, offers his services to the rebels, asking Enia as the price of the victory which he promises to make possible. The rebel commander agrees to the terms and the count pursues his destructive flights until Richard, to save his father's army, collides with the rebel machine. Zurich is killed, but Richard is saved to fly to the aid of his sweetheart, about to be shot as a spy. By dropping a bomb he disperses the firing line.

Contrary to the reputed habits of generals' daughters, Enia, dressed as though she were attending a horse show, is always bobbing up near the battle-front. Her presence no doubt is required by the scenario, but it detracts from the illusion of actual warfare. The cast has no difficulty in filling the not very severe histrionic requirements. D.

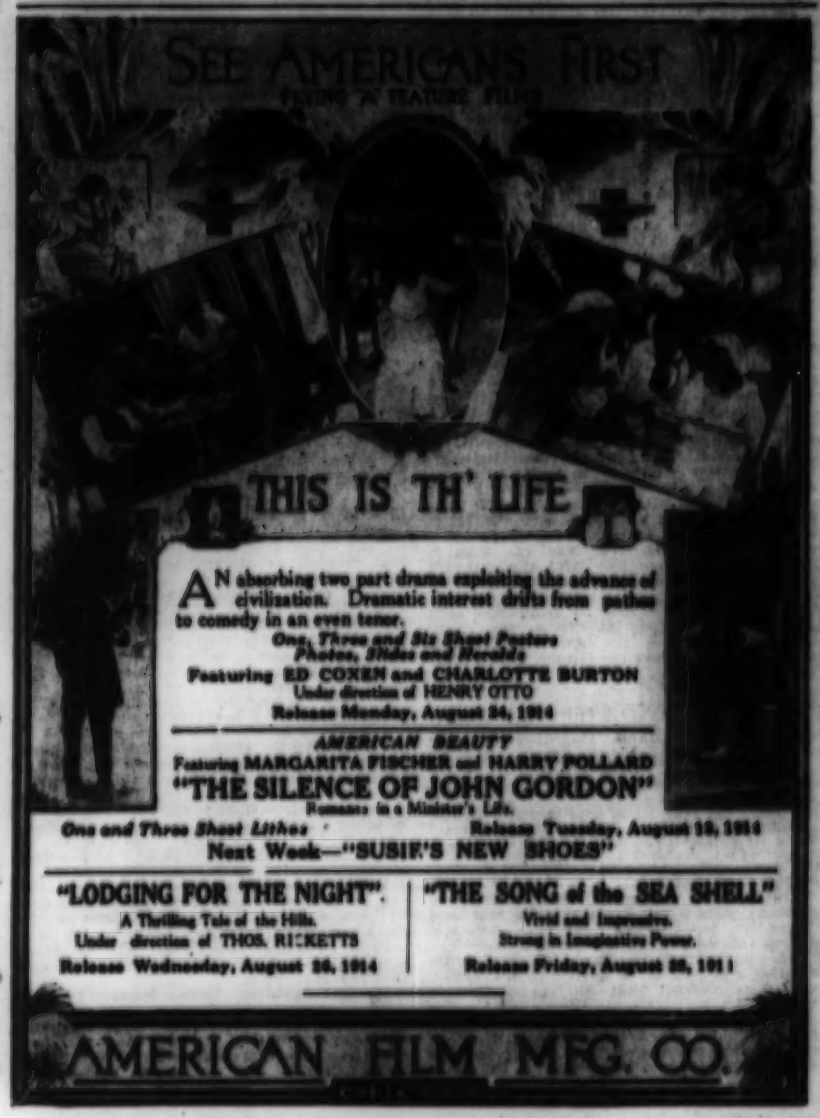
The Coast Guard's Bride (Victor, Aug. 7).—In preparing a scenario for this two-reel drama, Captain Leslie T. Peacocke gave the white slave theme a Summer outing by removing it to the coast of Maine. Even on the bleakest of barren islands a girl is not safe these days, and Maine, if we are to credit the testimony of this film, is no longer a prohibition State. A combination barroom and dance hall is conducted very nearly, if not quite, openly. Walter Miller and Irene Wallace play the parts of a young coast guard, and his wife sent to Spook Island. The isolation of the place so works upon the girl's nerves that she places a message in a bottle, and sets the bottle adrift. The message calls for some one to carry a pretty girl away from Spook Island, a request granted by one of the partners in a white slave establishment. None too soon, the husband is directed to the dive where he lays low all who oppose the rescue of his foolish wife. A few of the scenes are marred by static and scratches, but generally the locations are pleasing and clearly photographed. The story holds the attention. D.

The Spa Venture (Gold Seal, Aug. 18).—The third two-reel installment in the Universal Company's "The Trey o' Hearts" Series takes the characters out of Canada and shows them in new parts on the high seas. Cleo Madison, doubling in the parts of the twin sisters, chases herself from place to place, and for a time fools Allen Law, who makes love to the evil Judith, believing her to be his sweet-natured fiancee. Soon. Under this misapprehension he even takes Judith aboard a vessel, but, learning his mistake, he lowers her overboard in a rowboat, not before she has released gallons of gasoline, however. The boat is so saturated with the inflammable fluid that a launch sent at full tilt against her side causes an explosion and consequent flames. Judith and her friends arrange this little piece of villainy, the most spectacular in the picture. Miss Madison was an excellent choice for a part of this nature. She is attractive and a sufficiently accomplished actress. D.

When War Threatens (Kleine-Cines, Aug. 4).—It may fairly be said that a new era starts with the present picture for a time, at least, in regard to the policy of European-made plays. Whereas it has heretofore been extremely undesirable that any foreign-made film should be otherwise known than as of domestic manufacture, with this play released at the present moment, the producers wish it to be distinctly understood that here is a film manufactured in the heart of Europe and to gather therefrom whatever additional favor it may. The plans of a certain battleship are at stake, and desired by the hand, one of whose members the successful lover is, the daughter of the admiral in charge of the Naval Bureau. The unsuccessful lover departs to brood over his plight, but later returns to pay his cousin a visit. He discovers that his cousin's house is next door to that of the spy and his wife. The dramatic strength of the picture, of course, is in the marriage of the wife to the man who is trying to defraud her father. Later, the spy is observed by the man next door, and an attache of the admiral's, trying to take the plans of the battleship to his band, and he is captured in the act. Suicide makes possible the last scene where the girl consents, a year later to a second marriage. The ingenious schemes in the unfolding of the spy's villainy, combined with the triangular love story and other interesting features make this an exceptional offering, aside from the timeliness of its title. Settings, photography, and action are up to the usual mark of Kleine subjects. F.

For the Secret Service (Rex-Universal, Oct. 5).—The original conception of this plot is far and away its most marked feature, although the offering is also acceptable from all other standpoints as well, with a good cast at the command of the director, with the camera work of the best and brightest, and action that runs smoothly and without a break. The inventor brings his device, by which one can see any object over the horizon at will, and also explode gasoline at a distance, to the United States office, where the spy by means of the dictaphone learns of the device and reports to his superior. Together they manage to steal the invention and also to kidnap the inventor to try and force the secret of its working from him. The secret service woman, who has been assigned to the case, follows, but at the house of the spies is captured. By the aid of her chauffeur she escapes, and the spies pursue in another auto. Following the chase on his invention, the inventor manages to blow up the car of the pursuers by igniting the gasoline tank. Those that are not killed are captured, and the inventor clasps the secret service lady in his arms. F.

The Dead Reckoning (Universal-Gold Seal, Aug. 25).—Like its predecessors this two-reel installment of The Trey o' Hearts Series by Louis Joseph Vance continues on its action-packed way, if possible more replete with movement than ever. Wilfrid Lucas, is the director of the cast which includes Cleo Madison, George Larkin and Tom Walsh as the principals. Cleo Madison continuing in the dual role of the twin sisters. A little girl watching some films, was asked, recently, whether she liked the pictures, and she answered: "Yes, I like them; but I don't know what they are about." For any one who has not been initiated into the mystery of the first installments the sight of these two thousand feet will mean nothing more than some wildly exciting action. Not only that the action is not explained, which fault also seriously detracts from all other serials where this lack is apparent, but the further disadvantage that the lead plays a double part adds to the confusion. An exciting chase takes place after the two men in the case, who are protecting one of the twin sisters, and the other twin directs the pursuit. They all manage to get on the sailing vessel, which is realistically rammed by another vessel. A lengthy struggle then takes place in the water, but after continuous fighting the parties to the combat separate none the worse for their struggles and row away preparatory to the next episode. The scenes are finely chosen, the photography is of the very best. F.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AN absorbing two part drama exploiting the advance of civilization. Dramatic interest drifts from pathos to comedy in an even tenor.
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Featuring ED COXEN and CHARLOTTE BURTON
Under direction of HENRY OTTO
Release Monday, August 24, 1914
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Featuring MARGARITA FISCHER and HARRY POLLARD
"THE SILENCE OF JOHN GORDON"
Romance in a Minister's Life.
One and Three Sheet Lithos
Release Tuesday, August 18, 1914
Next Week—"SUSIE'S NEW SHOES"
"LODGING FOR THE NIGHT".
A Thrilling Tale of the Hills.
Under direction of THOS. RICKETTS
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"THE SONG of the SEA SHELL."
Vivid and Impressive.
Strong in Imaginative Power.
Release Friday, August 28, 1914
AMERICAN FILM MFG. CO.

REVIEWS OF FEATURE FILMS

"THE MAN WITH A FUTURE"

Two-Reel Lubin Drama. Written by Shannon Fife and Produced by Arthur Johnson. Released Aug. 5.

John Grayson ..... Arthur Johnson
Henry Scott ..... Arthur Matthews
"Dad" Trever ..... Charles Brandt
Ann Trever ..... Lottie Briscoe
Dick Dickson ..... Howard M. Mitchell
"Rust" Heflins ..... Harry Wilgus

In theme and the manner of handling this drama is not unlike others of Lubin production that have gone before; but that need not detract from the virtues of the present release. Shannon Fife, as usual, displays skill in preparing for strong situations and then realizing their dramatic power. The story is void of padding and exceedingly well interpreted by Arthur Johnson and Lottie Briscoe, ably supported by Arthur Matthews, Charles Brandt, and other players of merit. The picture is never tiresome, and occasionally offers scenes of no little force—always the logical outcome of preceding events.

"The man with a future—the woman with a past," is a sub-title that strikes the keynote of the production. John Grayson, a rising young district attorney, is the man with a future; Ann, the daughter of a convict, is the woman with a past. Opening scenes show how circumstances throw these two together and make them man and wife, Grayson remaining in ignorance of Ann's record. Years go by and "Dad" Trever is released, a broken man without money. How Ann goes to see him and is concealed in a closet when Trever's accomplice shoots a "stool pigeon" sent to watch them, and then escapes that suspicion may rest on the old man, is told in tense scenes. Prosecution of the case falls to Grayson, and the woman is in the trying position of seeing her father at the mercy of her husband. She takes the witness stand to give the true version of the shooting, and her story is substantiated by a confession signed by the crook just before his death.

The picture is in no sense remarkable, but it manifests sound photoplay work in all departments. D.

"ETIENNE OF THE GLAD HEART"

Two-Part Selig Photoplay, Produced by Colin Campbell from the Script by Maibelle Heikes Justice. Released Aug. 3.

Etienne ..... Whamer Oatman
Marie ..... Bessie Eyton
Olaf ..... Joe King
Peter ..... Tom Mix
Old Man Paul ..... Frank Clark
Rita, his wife ..... Lillian Hayward

The very pretty atmosphere of the home that Miss Justice introduces into the first reel of this drama of the Canadian wilds occupies the primary reel and offers an intimate insight into this wilderness household. Just what difference anything novel will make is fully shown when the characters canoe down the snow-banked stream clad in furs. That and the later struggle between the two men, upset in the icy stream, are its most distinctive scenic features. Otherwise the play takes place in snow-bound expanses or within doors.

Etienne is the trapper engaged to the girl. A stranger arrived thereabouts is welcomed into the household by the father. Matters progress smoothly until the girl is seen working on a small-sized shirt, whereupon her stern father drives her out, together with her lover. They settle in a hut some distance away. Heart-broken, Etienne with a newfound friend moves to another locality to efface old memories. This completes the first part. Nowhere until the introduction of the friend is there a hint of its possible outcome. Characters are well defined, and as interpreted by the above cast equal in their artistry and power of convincing.

The mother after a few months is no longer able to do without her daughter, and at her request Etienne and his friend set out in search of her. Arrived at the hut, they hear the cruel way in which the man abuses the girl. With his going out they enter, and soon all three are on their way paddling up the icy stream with the other man in pursuit. Etienne's friend grapples with him in midstream, and the man is drowned. The two men and the girl are joyfully received at the house of her father, where the relations of yore are restored.

While this script may in general be seen to follow the lines laid down for it by many predecessors, its newness in locale and careful production render it satisfactory. F.

"THE BOND ETERNAL"

Two-Part Photo-Drama, Produced by George Melford for the Kalem Company, Featuring Marin Sais. Released Aug. 10.

Sheppard, drunkard ..... Paul C. Hurst
Nora, his wife ..... Marin Sais
Raymond, her son ..... William Ruston
Standish, an artist ..... Douglas Gerrard
Bruce King, his friend ..... Edward Chibas
King's Wife ..... Cleo Ridgeley
Dr. Vane ..... William H. West
Borden, a gambler ..... Thomas Lingham

One of the strongest combinations of gripping situations, forceful character and dramatic construction is this two-reel drama interpreted by the Kalem players.

The husband steals home, shortly before a little stranger is to arrive in his house, and flees, fearful that he has committed murder in a barroom altercation. The child born is taken by the doctor to replace the dead child of a wealthy family, the doctor having persuaded the poorer mother thus to give it a chance, and by the same means thinking to save the life of the richer mother, who has not yet found out about her baby's death.

Years pass, and the poorer woman, Nora, believing her husband dead, consents to marry a sculptor for whom she poses. At this time the husband is released from the penitentiary and returns to his old haunts, to read at once of the marriage which is to take place that evening. With true "at-the-altar" spirit he waits behind the portieres until the minister is about to pronounce the benediction, and then steps forth.

Marin Sais has not recently done nearly the good work that she has here. From young married woman to old age she acts her part perfectly, aiding the smooth art with good looks and a pleasing personality. Others in the play were also exceptionally well chosen for their parts in this particular offering, and helped by their work to swell the acceptable effect of the whole.

Years disclose the emaciated woman still living with her brutal husband. He finds out that the artist has left her some money and at the bank tries to get it. The president and the young doctor, his son, interested, go to the man's home and the old doctor who is called tells the dying woman that the young man is her son. She dies without his realizing the meaning of the instinctive liking he has had for the poor woman. F.

"THE OLD ARMY COAT"

Two-Part Kalem Photo-Drama Featuring Alice Joyce. Produced by Kenean Buel from the Scenario by Claude H. Miller. Released Aug. 17.

Major Robertson, veteran ..... Benjamin Ross
Alice, his ward ..... Alice Joyce
Leroy, his dissolute nephew ..... Robert Walker
Hanlon, lawyer ..... Jere Austin
The Doctor ..... Henry Hallam

The old veteran of the Civil War is one of the favorite subjects with scenario writers, and Mr. Miller has not gone far astray in his search for a heart-interest story.

The veteran is burdened with a worthless nephew and rejoices in a good and faithful ward. The nephew's demands for money being refused, he tries to rob the veteran of the money that has been sent him to join the reunion of his former comrades. Failed, the nephew is ordered from the house, while the old man makes his will in favor of the ward.

At the reunion, in which the old man is skilfully "faked" into the real parade of the veterans on the Coast, he grows reminiscent and tells, pictorially, how the girl happens to be his ward, this part of the narrative being most appealing.

Later the old man dies, and in her fright at the intrusion of the nephew the girl places the will in an old army coat which is thrown out of the window and picked up by a tramp. Unable to prove her inheritance, she is turned out by the nephew and goes to teach in a neighboring county. Here by chance she is accosted on the road and hides behind a scarecrow. The coat is the one discarded by the tramp, and in the pocket she finds the will. The fortuitousness of this chain of circumstances overlooked, the action may be accepted as presented. Nicely handled by the director. F.

NO SLUMP IN LOS ANGELES

(Continued from page 22.)

eighty-six years of age. The Rotary Club, of this city, backs the aged scout with letters of introduction to be used along the route.

From various hints emanating from the Mutual-Majestic studio, Director Griffith is putting over some startling effects in "The Clansman." A burning village is said to be but one. Mr. Griffith is a Southerner. If any one can start a race riot with a film, he and his "Clansman" should be able to put in a healthy bid.

The Lasky Players are using white rats in a scene. For effect the rats are darkened with lampblack. The rats, observing other actors remove their make-ups each evening, are doing likewise. Therefore the stooges are forced to blacken them each morning. If the studio management also will inform us what kind of dope is applied to the man who sent out the above "story," all minds will be relieved.

So many new, independent companies have sprung up in this vicinity, with the announced intention of bringing a "new era" into the motion picture business, that no one need feel surprised to observe the era business take a great boom soon.

L. L. Burns's studio is almost complete at pretty Eagle Rock, the valley town. Burns and Harry Revere will begin directing soon.

L. D. Kent, formerly a director with the Western Lubin, again is at work with Manager Wilbert Melville at that place. A Boxer uprising set in China will be his first picture.

William Worthington, who portrayed the role of Damon in Otis Turner's Damon and Pythias, was with the original Everywoman company, and previously played with several of Savage's companies. His stage associations included E. H. Sothern and Richard Mansfield.

Several studios have begun rushing "war" preparations for a general Austria-Servia mixup on the screen. One company is engaging native exiles from the two countries to play as extras in a "European war picture." W. H. Wiso.

KALEM'S FIVE-A-WEEK

THE PRIMITIVE INSTINCT
Featuring Marin Sais in a Strong Two-Act Drama
The attack upon the savage lion, and the rescue of Elena's child from the roaring flames, two of the extraordinary scenes.
Released Monday, August 24th — Eye-catching Scenes on 1, 3 and 6-Sheets

THE COUNTERFEITER'S PLOT
The battle in the dark between the counterfeiters and Secret Service detectives, intensely exciting. Irene Boyle featured in this drama.
Released Tuesday, August 25th — Superb 1 and 3-Sheets

THE CAVE OF DEATH
Princess Nona Darkfeather in a Two-Act Story of the West
With knife bared, the Indian crouches above the cave. Unaware of his deadly peril, Deering the prospector, approaches the opening. A situation of breathless suspense.
Released Wednesday, August 26th — Stirring events shown on 1, 3 and 6-Sheets

WHEN MEN WEAR SKIRTS
Ruth Roland as a barber and Marshal Neilan as a beautiful and bashful manicurist, make this burlesque a scream.
Released Friday August 28th

THE CAR OF DEATH
How Helen Holmes, as Kate, derails the dynamite car which menaces the pic-nic train, will hold observers tense.
Released Saturday August 29th
Superb 1 and 3-Sheets

Scene from "THE CAR OF DEATH"

KALEM COMPANY — 235-239 West 23d Street NEW YORK

MARSHAL NEILAN
Managing Director
KALEM CO. — Hollywood, Calif.

GILES R. WARREN
Producer of Feature Films
Selig Polyscope Co. — Chicago

HEARD IN CAROLINA
"Fo' de Lawd's sake, Honey, hurry wid dem dishes! D'ere's a Crane Wilbur picture at de Town Hall to-night!"

CHAS. J. BRABIN
Producer and Adapter of Edison Features
See—THE MAN IN THE STREET—3 Reels
Coming—THE LONG WAY—3 Reels

JOHN E. INCE
CREATOR OF LUBIN INCEOGRAPHS
INCE'O'GRAPH: noun; A drama of silence that speaks.
—Standard Dictionary
Examples: THE FALSE SHADOW; THE INCOMPETENT; THE ERRING

REVIEWS OF LICENSED FILMS

By the Aid of a Film (Edison, Aug. 18).—Easily one of the best of the dozen this, the last of the one-reel installments of the "Man Who Disappeared" Series by Richard Washburn Child, starts by explaining carefully to any one who may not have seen its predecessors, and then by unusual material develops a strong interest in its progress, and ends it all with a quiet wedding in the rectory, just the two of them—Marc McDermott and Miriam Nesbitt—and the rector. In the cast also are Barry O'Moore, Harry Mason, W. A. Whitecar, and John Collins. Charles Brabin staged the play. The fugitive is caught by the brother, who rightly suspects that his sister is shielding him. He is caught and jailed. Seeing some scenes being taken for a moving picture, an inspiration prompts the girl to have the Sphinx Film Company enact the murder, as the fugitive describes it, and after the testimony has been given to dash the replica of the crime on the wall of the court room. Too much for his nerves, the culprit, the brother, confesses and passes away. Then the quiet wedding is solemnized. F.

The South African Mines (Edison, Aug. 28).—A few hundred feet of the famous mines of South Africa showing the conditions of extraction and the native labor and the manner of handling them. The pictures are fraught with interest, and are of an educational character as well. Linked with Buster and His Goat. F.

When the Cook Fell Ill (Selig, July 31).—The central figure of this one-reel comedy is the cook whose cooking in the first part of the reel does not suit the cowboys, and who, eating too much of the food which they refuse, is taken with ptomaine poisoning. The boys send for a doctor, who arrives drunk. A bottle of booze having meanwhile been found, the cook consumes all of it in plain view of the easily influenced audience—it was a hot day—and then he is pronounced by the doctor "pickled—not drunk." Finally both climb aboard a wagon marked "water wagon." Except in a few places the film does not succeed in its mission. No particular motive is traceable throughout the play, and some of the characters are decidedly confusing. F.

Within the Noose (Lubin, July 31).—The film which opens dramatically with the robbers backing away after holding up the bank, waxes more mediocre after that, unable to live up to its strong start. While the photography is of the best in every sense, the improbability which is condensed in the printed explanation will hardly recommend this film as above the average. The danger escaped is more theoretical than apparent. Likewise the title is not cleared up, unless the author, Will Ritchey, meant the matrimonial noose. Tom Forman is the producer, with Dolly Larkin as the girl who engages herself to the plain cowboy, and L. C. Shumway as the father, who gives his disdainful refusal to this match. Tom Forman is the cowboy, who, refused, decides to take a position on the "Diamond A" Ranch, and on his way is the means of saving the life of the girl, but the father misunderstands his action and discharges him. Then when he learns of his heroism he rides to the ranch where he calls the cowboy away just in time to prevent his being hung without a hearing by the posse who are after the robbers seen in the first scene. F.

Private Bunny (Vitagraph, July 31).—This scenario synopsis will read funnier than it was produced, not because the director, George Baker, has failed to do the very best that he could, but because the transference of the humor which is principally in the mind was left there also by the principals. John Bunny who takes the lead failed to establish this crucial matter. The script is by William A. Thoden, and in the cast are Flora Finch, Charles Eldridge, Charles Brown, and William Shea. Flora Finch was miscast. A number of laughs greet the imaginary triumphs of Bunny as he visions the slaughter and the glory that is coming to him after he enlists. His motive for enlisting was because a conductor returned from the city in blue uniform and brass buttons and won his girl away from him. Once in the army his troubles begin, and finally he runs away and turns up at the village, where he is in the midst of the narrative of his military deeds when a guard arrives and leads him away as a deserter. F.

The Pablo of the Busy Business Boy and the Droppers-in (Essanay, Aug. 5).—Each week the Essanay Company shows what a wise move it made in securing George Ade's fables for the screen. Thus far there has not been a feeble fable among them. The experiences of The Busy Business Boy must have been met, in a milder form, of course, by not a few men who spend their days at roller-top desks. Intending to answer a week's correspondence in a few hours, Ade's character prepares to dictate to his stenographer, and then the interruptions commence. A fruit vender, an insurance agent, a funny puzzle man, and finally the friend of a friend from the country, occupy the precious moments to the exclusion of work. Along about noon-time The Busy Business Boy gives up in despair, and we leave him at a hotel table downing cocktails in rapid succession. It is good comedy, brightly played, and at the close we find this moral: "Work is a snap, but intermissions play bob with the nervous system." D.

Second Sight (Vitagraph, Aug. 5).—Unusual in idea and entertaining in its development is this broad farce, written by Roy L. McCardell, and directed by Ned Finley, with Dan Crimmins, Louise Beaudet, and Rosa Gore in the cast. Mr. Ponsonby suffers from myopy, and a terribly ugly disposition. He makes miserable the lives of his wife and the cook. His glasses seeming inadequate, he is fitted for another pair, and still there is no improvement in his behavior. Then Mrs. Ponsonby thinks that a change of scene might do him good, and the trio—husband, wife, and cook—go to a cabin in the mountains. Mr. Ponsonby is nigher than ever, and the cook suggests stealing his glasses that he may be rendered helpless. Now, the old crank's troubles begin in earnest. He stumbles over everything, is treed by a bear, upsets the kitchen stove, and is in danger of being burned to death before the volunteer firemen drop him in a pond. The glasses are not returned until he promises to reform his ways. D.

The Reporter on the Case (Selig, Aug. 5).—Blackmail, death, and then a mystery, correctly solved by the newspaper reporter Jimmie, when less penetrating detectives are about to bring disgrace on an innocent woman. W. E. Wing planned a logical scenario for this picture that tells a diverting and in a few minor instances an unexpected story. Giles, an ex-convict, threatens his stepsister, Mrs. Emery, with unpleasant notoriety unless she satisfies his demand for money. The woman goes to see Giles, and having given him money and jewelry, struggles to retain her wedding ring which he also covets. Giles is found dead from a bullet wound, and in his clenched fist is the wedding ring, bearing the initials of Mrs. Emery. Evidence points to her as the culprit, but Jimmie, believing the woman's story, starts an investigation on his own account and finds that paper burning in the fireplace exploded the cartridge which killed Giles. Acceptable melodrama in story and the manner of its production. D.

The Ordeal (Selig, Aug. 4).—Jumping at conclusions too readily, a young woman accuses her fiance of cowardice and breaks their engagement. Dr. West declined to aid a drowning child, because, as he afterward explained, he could not swim, and a leap into the water would have placed two in danger instead of one. Miriam, however, refuses to accept this excuse, and the young doctor turns for sympathy to the trained nurse, who is in love with him. Presently he establishes his bravery beyond a doubt by operating on Miriam's mother, while the hospital is being consumed by flames. To have left the operation uncompleted would have meant certain death for the woman. After this act of heroism the girl is ready to take him back, but West is quite content with the more trusting nurse. James Oliver Curwood wrote the scenario that has been worked into a fair picture. The hospital fire, necessitating the rescue of many bed-ridden patients, is well handled. Most of the acting is natural, and photography is generally clear. D.

Her Trip to New York (Essanay, Aug. 4).—The Essanay publications are credited with the original of this simple, heart-interest story, acted by Ruth Stonehouse and E. H. Calvert. A country girl longs for a trip to New York, which she pictures as a place of happiness and pretty clothes. The man she marries says they will visit the city on their wedding trip, but lack of money forces him to abandon the journey, temporarily. Something always happens to keep them from leaving the farm, and presently the young wife is taken ill, merely because she is disappointed and unhappy. With the long deferred trip to New York in sight, her energy suddenly returns, and the husband blames himself for having been inconsiderate in the past. In view of the slightness of the plot, the film is made surprisingly entertaining, largely owing to the pleasing performance given by Miss Stonehouse. D.

The Art of the Furrier (Pathe, Aug. 11).—Illustrating the method adopted in catching moles and preparing their skins for use in valuable coats. The subject makes excellent material for the first half of a reel containing The Iron and Steel Industry, Bombay. D.

The Iron and Steel Industry, Bombay (Pathe, Aug. 11).—This picture will be a revelation to many people who do not associate giant manufacturing industries with the life of India. Steel foundries have been pictured before, but probably none of greater magnitude. D.

A Rousing Reception (Pathe, Aug. 10).—One of the old style burlesque films, in which trick photography plays an important part. A burglar enters a house filled with surprises. Everything he touches either explodes or is transformed into a menacing object. The picture is ingeniously arranged and good of its kind. On the reel with From Grenoble to Les Bains and Typical Russian Dances. D.

Typical Russian Dances (Pathe, Aug. 10).—A company of dwarfs illustrates the dances peculiar to the Russian peasantry, among them the sword dance. The last of the three subjects on one reel. D.

Pathe's Weekly, No. 48 (Aug. 5).—"War Clouds in Europe" is the title of the chief subject in this issue, giving excellent pictures of the rulers of the nations involved in the struggle. Also of particular interest just at this time are scenes showing the perfectly drilled French troops. They were taken at the celebration on the anniversary of the fall of Bastile. A diver in a metal suit weighing 460 pounds, and water sports on Deal Lake, Asbury Park, N. J., are included in a very creditable release. D.

A Fatal Card (Lubin, Aug. 4).—R. W. Sargent is the author of this farce, opening a reel with He Woke Up in Time. During an evening of relaxation a judge so far forgets himself as to play poker and drink more than is good for him. At the end of the game he gives one of his table companions a card with instructions to present it any time he needs help. Others secure duplicate cards, and the judge finds himself obligated to confer favors at every turn. Royal Byron, Frances Ne Moyer, Raymond McKee, Ben Walker, and George T. Welch are in the cast, presenting this quite amusing little story. D.

She Gave Him a Rose (Lubin, Aug. 11).—A short but lively play in which the sentimental lover after a lengthy farewell arrives the same night to serenade the girl of his choice. Two burglars, the one on watch without, and the other within are nonplussed, but finally manage to quiet the lover with a bucket over his head. The girl then exits, and gives the burglar, whom she mistakes for the lover, in the dark, a jewel case. The finding of a rose and a love missive within leads to a fight, during which the two burglars are captured. Presented without a pause, and well acted by the leading quartette. It begins the reel with The Rise of the Johnsons. F.

The Rise of the Johnsons (Lubin, Aug. 11).—The colored people never had a more joyous dream than this split-reel farce-comedy, in which the colored man, having won a few dollars by his strategy, is persuaded into an escape-insured gambling joint. The police patrol backs, under the slide by which the gamblers are supposed to slide to safety, and, at the first alarm, without thinking of their money, they rush to the chute, which lands them in the patrol wagon. The hero gathers in the shekels, and the next day has some feast. Acting and actions are acceptable, and its progress is intensified by several hearty laughs. On the reel with She Gave Him a Rose. F.

He Woke Up in Time (Lubin, Aug. 4).—The dream of a tramp, who, after robbing a treasure chest, has more money than he can carry conveniently. Being in possession of such great wealth he starts to pass the kind of a life that appeals to his fancy. It leads to a duel, and then it seems that a sword is being plunged through his body, but he wakes up to find that the weapon is only the club of a policeman, who objects to his sleeping on a park bench. The burlesque duel provides the best fun in the picture, written by R. W. Sargent and acted by Raymond McKee, Frank C. Griffin, Don Ferrando, and others. On the reel with A Fatal Card. D.

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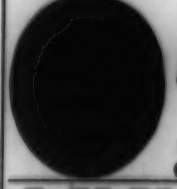

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